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Monthly

JANUARY '89

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Volume 3 . No. 10,
January 1989
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Dear Readers

I've broken with tradition slightly this year, by waiting until this issue to wish you all a Happy Christmas. I typed out my last letter to you at the end of September and although I tried very hard, just couldn't bring myself to wish you the compliments of one season when we were still in the throes of another! A few of our local high street shops are now festooned and the clocks have gone back, but somehow Christmas can't start until after Bonfire Night - can it?

On the subject of shade cards, some readers were worried that they had to wait a long time for cards they'd requested from a well-known and highly reputable Scottish spinner, Laidlaw and Fairgrieve. I spoke to them on your behalf and they told me that they had been completely overwhelmed by the demand and simply ran out. The company producing the cards was unusually slow in completing the new order so there was a delay. I'm sure that everyone who sent away for a card has received it by now but if you haven't, drop me or them a line and we'll look into it for you.

It really is now time for me to join all the staff in wishing you a very Happy Christmas and a peaceful and prosperous New Year with continued enjoyment from your machine knitting.

Anne

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NEWS LINE

COURSES IN THE COUNTRY

Machine Knitting with Confidence is the title of a three-day course to be held at Missenden Abbey in Bucks on 25 - 27 November 1988 and 27 - 29 January 1989. The tutors are Moira Hayward and June Mitchell. Their course will cater for all machines and will cover many techniques, short cuts and easy methods. Students are asked to bring their own machines, but yarn will be on sale during the course.

There are lots of other exciting-sounding craft courses going on at Missenden Abbey this winter such as stumpwork, traditional and contemporary quilting, dyeing and printing for embroidery, fabric collage, machine embroidery etc. For further details of the machine knitting courses and the others mentioned, contact Missenden Abbey, High Street, Great Missenden, Bucks HP16 0BD, tel: 02406 6811.

WORKING WOOL

Coldharbour Mill in Uffculme, Cullompton, Devon has been producing yarn since 1797. It's now a working museum where you can watch the various processes of worsted and woollen manufacture, from combed fleece to knitting wool or woven cloth.

Other attractions include craft workshops, audio-visual presentation, a reconstructed weaver's cottage and dye

workshop and an 18ft water wheel. As the mill is in a lovely setting, in the beautiful Culm Valley, has a restaurant, a shop selling wool spun in the mill and free parking, it sounds a very good place for a family outing.

From October to Easter it's open Monday to Friday from 11am to 5pm. For more information you can ring Craddock (0884) 40960.

SPARKLE AND SHIMMER

Madeira Thread's new products are perfectly timed - they're just right for party clothes.

Multistar is for hand knitters, it has sequins attached to a transparent carrier yarn which is invisible when knitted in. Lame is a soft classical yarn which comes in 22 shimmering shades. Cristal is an accompanying yarn which adds a gently sparkling effect in self or contrasting colour. Finally there's Frisette, a glittering metallised yarn available in 20 colour and multi-colour combinations.

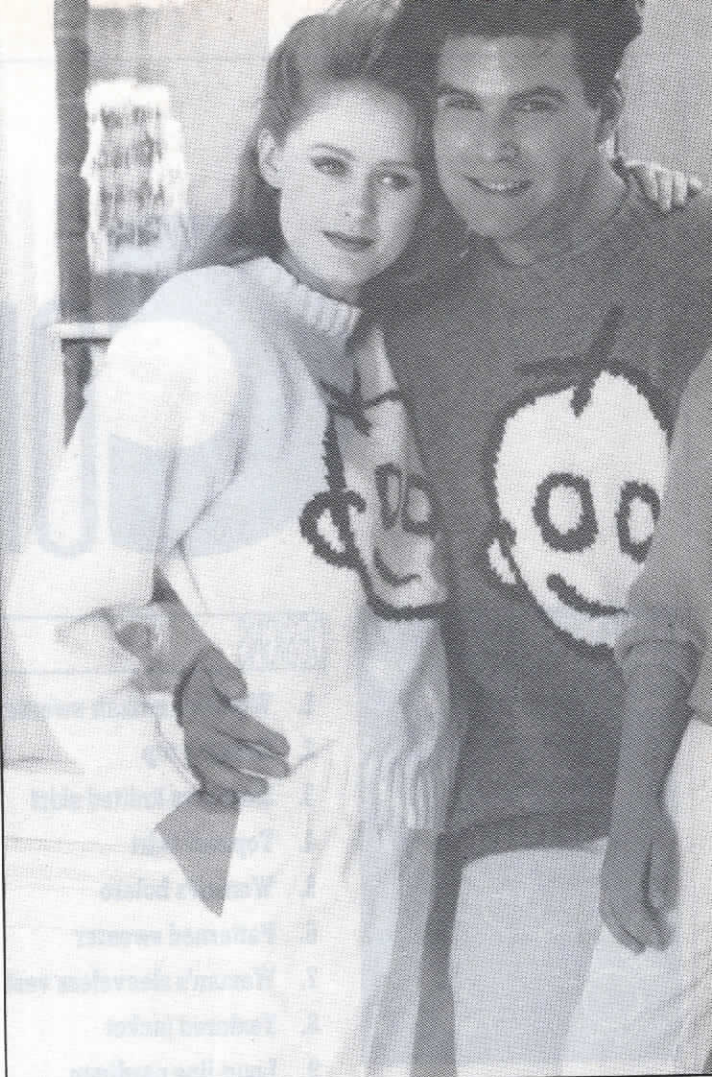
You can see all the yarns at Madeira stockists throughout the UK. If you can't locate a stockist near you, contact Madeira Threads (UK) Ltd, Ryder House, Back Lane, Boroughbridge, North Yorkshire.

ORACLE KNITTING

Readers able to bring up Oracle on their TV screens will know about the many and varied items that have appeared on the knitting pages over the last five years. The one problem is, Oracle pages aren't permanent. The newly published *Oracle Book of Knitting* remedies that.

Joy Gammon, author of the book (and of the Oracle Knitting pages) has contributed five of her own original hand-knitting designs. Each one illustrates a particular technique, such as Fair Isle or picture knitting, and as a bonus there's an introduction by Joy giving hints and tips on how to give a garment a good, professional finish.

Six patterns in the book are from Oracle viewers - the prizewinning designs from a competition. The twelfth design is a reproduction of a pre-war design, reknitted and photographed in Spectrum's Vermont Perle 4-ply. This came about because Joy Gammon had



CHARITY KNITTING

The well-known 'teardrop face' logo of the Wishing Well Appeal for Great Ormond Street Children's Hospital has found a new venue - as a front-of-sweater design.

Kits for a simple hand-knitted crew-neck drop shouldered style featuring the logo are now available in three sizes, each with a different background colour. The 22in - 28in chest size is on a

mid-blue base, the 30in - 36in size is on white and the 38in - 44in on denim blue. All are knitted in Wendy's Peter Pan DK yarn and they cost £8.49, £10.99 and £12.99 respectively.

How does all this help the hospital? For each Peter Pan ballband returned to them, Wendy are donating 1p to the Wishing Well Appeal - to add to the £25,000 they have already donated this year.

The kits complete with the yarn and pattern are available from most good wool shops.

ABBREVIATIONS

alt, alternate(l)y; beg, beginning; ch, chain; cm, centimetres; cont, continue(l); dc, double crochet; dec, decrease(l); foll, following; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl; patt, pattern; RC, row counter; rem, remain(l); rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.



asked, without realising what she'd started, if any Oracle readers had old patterns they didn't want. Incidentally, at the launch of the book Joy was wearing this sweater, and it looked stunning.

The book also contains hints and tips sent in by readers as well as limericks and poems - and even a knitter's prayer. Published by Weidenfeld and Nicolson *The Oracle Book of Knitting* is a good value paperback at £1.99.

LIBRARY PROMOTION

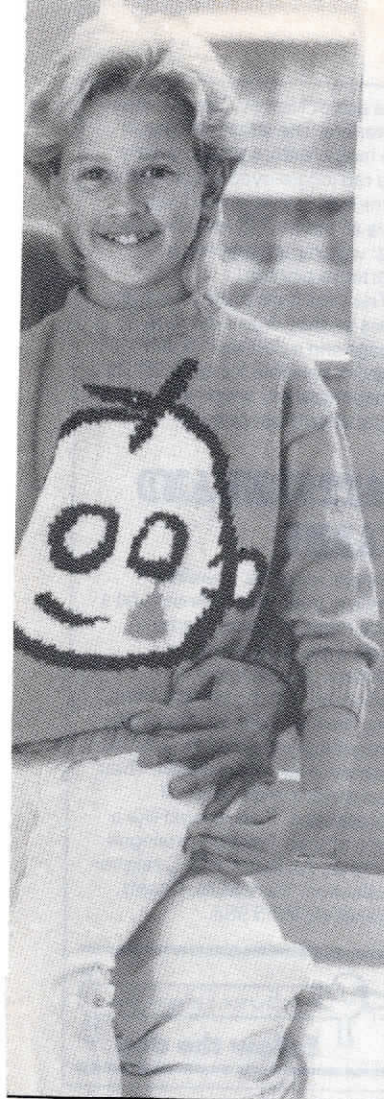
If you live in or near Essex the chances are a library near you will have something interesting to show you. Cast On is a 17 month long promotion of knitting and related crafts based in eight of the

country's major libraries. A craft amateur specialising in knitting has been engaged to mount an exhibition and conduct workshops. She will also be giving lectures and individual advice. A vital part of the exhibition will be a collection of books, videos and magazines relating to the craft - no doubt you'll be able to spot copies of MKM!

To find out which libraries are taking part, ask your local Essex County Council Library.

FINE FROM FORSELL

Looking for a 3-ply pure wool yarn? Then Forsell have just what you want. Their recently introduced 3-ply pure new wool yarn is available on 400g cones and comes in 18 shades. And



while you're at your local stockists, take a look at another of their new yarns, Forsell Naturell, and their latest knitting book which has patterns using yarns in both these new ranges.

RURAL TRADITIONS

Rural Traditions is the overall title of the newly added yarns to the Rowan range. Designer and Rowanfleck are both DK yarns – there are six shades of Fleck and 27 mouth-watering ones in Designer. The yarn itself is an 85% wool base, 15% cotton nepp.

Grainy Silk and Silkstones is 52% silk and 48% wool and is suitable for all domestic knitting machines. Grainy silk has 12 subtle 'grainy' shades and Silkstones 13, which include ones with descriptive names like mulled wine, chilli, marble and

ROWAN KNITTING

Rural traditions are very strong indeed in the *Rowan Knitting Book No 4*. It features 40 designs for women, men and children, all of which have a traditional look, whether based on Fair Isle, Aran, lacy or textured styles.

The book itself is a work of art. At the start it contains a series of

beetle. Maggie is a thicker yarn in a beautiful range of colours that look as though vegetable and fruit dyes have been used to produce the 14 shades. Fine Cotton Chenille comes in eight shades, all of which would look good knitted into smart evening sweaters. Rowan Spun is a slightly textured yarn with a really 'country' look in 15 shades.

100s OF STITCHES

The Harmony Guide to Machine Knitting Stitches is a large format paperback that would be useful, and inspirational, for any knitter's bookshelf. It contains hundreds of stitches suitable for most makes of knitting machines – and all are illustrated with colour photographs.

There are chapters on Fair Isle, coloured motifs, tuck stitch, slip stitch, weaving patterns, lace, fancy lace, tuck lace, cables and twisted stitches. Punchcards are illustrated and directions are included so that those with non-automatic machines can follow the punchcard instructions.

Published by Lyric, it costs £4.95.

IN TIME WITH FASHION

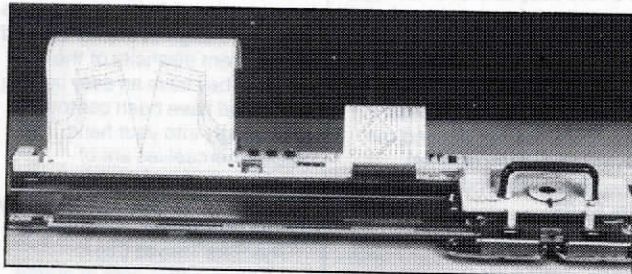
We used to think of watches purely in time-keeping terms – not any more, today they're high fashion accessories. The new range of Lorus quartz bracelet watches is even called Accessorists. There are 15 styles: the actual time-keeping part is housed in a tear-drop shaped case while the range of 'bracelets' includes bangle styles, single or double strand imitation pearls and links.

As a guide to prices – a chrome design costs around £32.99 and the gold plated ones about £34.99. You'll find the whole range in jewellers and department stores throughout the UK.

beautiful photographs in sepia, by Eamon J McCabe, and with each pattern charming ones in full colour. The patterns are from some of the country's most innovative and creative designers – people like Sarah Dallas, Annabel Fox, Kim Hargreaves and Kaffe Fassett. It costs £3.45 from Rowan stockists and leading newsagents throughout the country.

KNITTING MACHINES AT VERY LOW PRICES TOYOTA, KNITMASTER, JONES AND PASSAP

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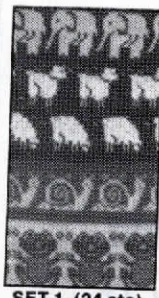


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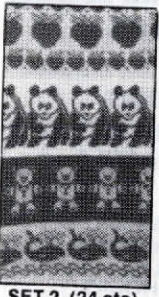
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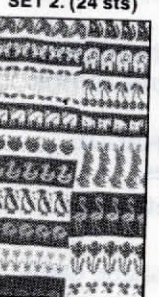
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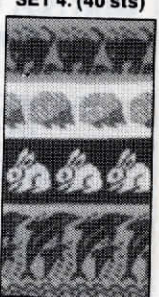
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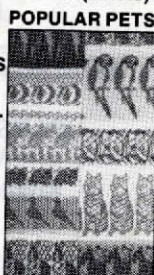
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SET 4. (40 sts)



SET 5. (24 sts)



SET 6. (24 sts)

INSTANT SPARKLE

Want to make an ordinary T shirt into a sparkling party top, turn a small bottle into a glittering candlestick, add sophistication to an ordinary cushion cover? You can do all these things and more with a new product - Gutermann Dekor.

It's very easy to use, you simply squeeze the tube and either leave it, or smooth it over the area with your fingertips, leave to dry and watch the glitter colour appear. It's suitable for use on fabrics, glass, china, leather etc and can be washed and dry cleaned.

Available in nine colours, a tube costs £1.95.

THE SHOE PEOPLE

The Shoe People have stepped out of the TV screen to make their appearance on ribbon. Trampy, P C Boot, Sergeant Major, Charlie and Margot now come by the metre in a new range of ribbons by Panda. You can buy them in a choice of five colours and two widths. They're irresistible to children who'll want them to decorate their clothes, tie up their hair and attach to their personal possessions.

CLEAN CUT

We tend to take scissors for granted and regard them as good if they're sharp, bad if they're blunt. The appearance of some new scissors - the 4 1/2 in Silks Thread Clips from H C Bexfield - look so different that they tend to give you a bit of a jolt when you first see them.

Unlike traditional thread clips that have a metal spring, these have a spring action which comes from the design of the handle and the inherent elasticity of the ABS plastic. They have an easy cutting action and have been contoured to fit snugly into your hand. The blades themselves are of precision ground stainless steel and have two screws so that they can be removed for sharpening.

The Silks Thread Clip is available in either grey or purple and sells for about £2.47.

STITCHED ON CANVAS

Many people feel the urge to do a little embroidery on canvas, but can't face the thought of the time involved making a picture or cushion cover in needlepoint. Long stitch on canvas is the answer as it's easy to do and, best of all, quick.

William Briggs do a series of

long stitch kits and some of the most attractive are in the 'Waterways' range. They feature inland waterway scenes with rivers, canals, boats and barges. Each design measures 28cm (11in) in diameter and when you've completed stitching, the same company produce specially designed picture frames, so you can show off your skills on the wall.

Complete with canvas, yarns, needle and everything else you need to complete the picture, the 'Waterways' kits cost £13.95 and the frames £11.95, from specialist craft shops and department stores throughout the country.

PATTERN PAPER

If you enjoy designing your own patterns you'll find True Knit graph papers from H W Peel very useful. They are specifically designed so that you can draw your patterns to exact scale, avoiding the distortion which occurs when using ordinary graph paper. If you can't find True Knit at your local stockist, write to H W Peel & Co Ltd at Norwester House, Fairway Drive, Greenford, Middx UB6 8PW.

FROG FUN

Even the plainest pair of children's dungarees looks great if you stitch

on a pair of Newey Crazy Braces fasteners. The latest designs in the range feature green, yellow and red joggle-eyed frogs. Come to think of it, why should kids have all the fun? Quite a few 'over 12s' would probably enjoy sporting a pair too!

The clips have protective nylon liners so they won't damage fabrics and a non-toxic finish. They're available for about £1.25 in haberdashery shops and departments nationwide.

PATTERNS AND YARNS

Mohairs, cottons, chenilles, acrylics, pure wools, Aran and a wide range of 'fancy' yarns - there's lots to discover in Atkinson Yarns Designer Collection. On the pattern front they have designs for practically everything you could think of for women, men and children. They also stock a wide range of accessories. If you would like a copy of their 1988/89 catalogue, write to: Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield WF5 9SA.



MACHINE KNITTING CENTRE at

**Unit A5, Capel Hendre Industrial Estate,
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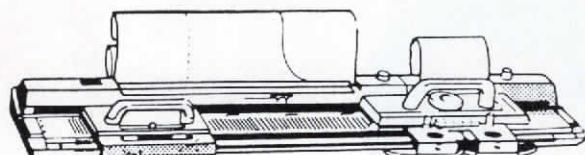
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1 WOMAN'S MOHAIR SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 88 [88, 90, 98, 104] Ns or more, with or without ribber.

MATERIALS

Atkinson's Mohair.
1 [1, 1, 1, 1] x 500g cone in Black (MC).
1 [1, 1, 1, 1] x 500g cone in Red (C).
1 decorative button.
MACHINES WITHOUT RIBBER
Pair of 5½ mm knitting needles.

Atkinson's Mohair is 78% Mohair, 13% Wool, 9% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Base thread is medium yarn but note the long fibres.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122, 127-132] cm, 34-36, [38-40, 42-44, 46-48, 50-52] in.
Actual size 102 [110, 121, 132, 141] cm, 40¼ [43¼, 47¾, 52, 55½] in.
Length to shoulder 61.5 [61.5, 64, 64, 66] cm, 24¼ [24¼, 25¼, 25¼, 26] in.
Sleeve seam 48.5 [48.5, 50, 50, 51] cm, 19¼ [19¼, 19¾, 19¾, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

14.5 stitches and 18.5 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7, keyplate 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP when pushing Ns from HP to UWP, to prevent a hole forming.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 38 [41, 45, 49, 52] Ns at left and right of centre 0 to WP. 76 [82, 90, 98, 104] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 5½ mm needles and MC, cast on 76 [82, 90, 98, 104] sts. Work 10 cm, 4 in K1, P1 rib. Push 38 [41, 45, 49, 52] Ns at left and right of centre 0 to WP. 76 [82, 90, 98, 104] Ns. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Set RC at 000. * Using MT, K 2

rows.

1ST, 2ND, 3RD AND 4TH SIZES

** Push 2 Ns at left to HP, K 2 rows. Push 1 N at left to HP, K 2 rows. Rep from ** 19 [13, 9, 1] times more.

ALL SIZES

Push 2 Ns at left to HP on next and foll 6 [18, 28, 44, 50] alt rows, K 1 row. RC shows 96 [96, 100, 100, 104]. Push rem 2 Ns to HP. Break yarn. Take carriage to left. Reset RC to 2. Use C.

1ST, 2ND, 3RD AND 4TH SIZES

** Push 2 Ns at left from HP to UWP, K 2 rows. Push 1 N at left from HP to UWP, K 2 rows. Rep from ** 19 [13, 9, 1] times more.

ALL SIZES

Push 2 Ns at left from HP to UWP on next and foll 4 [16, 26, 42, 48] alt rows, K 1 row. RC shows 92 [92, 96, 96, 100].

SHAPE NECK

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8 Using a length of C, cast off centre 22 [22, 24, 24, 24] sts. Push 21 [24, 27, 31, 34] Ns at right from WP to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll alt row.

SHAPE SHOULDER

Cast off 11 [13, 14, 16, 18] sts at beg of next row, K 1 row. Cast off rem 12 [13, 15, 17, 18] sts. With carriage at left, push 21 [24, 27, 31, 34] Ns at left from HP to UWP. Push 2 Ns at left from HP to UWP, cast off 2 sts at beg of next row, K 1 row. Push 2 Ns at left from HP to UWP, cast off 2 sts at beg of next row, K 1 row. Push rem 2 Ns from HP to UWP, K 1 row.

SHAPE SHOULDER

Cast off 11 [13, 14, 16, 18] sts at beg of next row. K 1 row. Cast off rem 12 [13, 15, 17, 18] sts.

FRONT

Work as for Back to *. Using MT and C, K 2 rows.

1ST, 2ND, 3RD AND 4TH SIZES

** Push 2 Ns at left to HP, K 2 rows. Push 1 N at left to HP, K 2



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rows. Rep from ** 19 [13, 9, 1] times more.

ALL SIZES

Push 2 Ns at left to HP on next and foll 6 [18, 28, 44, 50] alt rows, K 1 row. RC shows 96 [96, 100, 100, 104]. Push rem 2 Ns to HP. Break yarn. Take carriage to left. Reset RC to 2. Use MC.

1ST, 2ND, 3RD AND 4TH SIZES

** Push 2 Ns at left from HP to UWP, K 2 rows. Push 1 N at left, from HP to UWP, K 2 rows. Rep from ** 18 [13, 9, 1] times more.

1ST SIZE

Push 2 Ns at left from HP to UWP, K 2 rows.

2ND, 3RD, 4TH AND 5TH SIZES

Push 2 Ns at left from HP to UWP on next and foll [10, 19, 35, 41] alt rows, K 1 row.

ALL SIZES

RC shows 80 [80, 82, 82, 86].

SHAPE NECK

Push 21 [23, 25, 29, 32] Ns at right from WP to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 6 alt rows, K 1 row. Dec 1 st at beg of next row.

3RD, 4TH AND 5TH SIZES

K 1 row. Dec 1 st at beg of next row.

ALL SIZES

23 [26, 29, 33, 36] sts.

SHAPE SHOULDER

Cast off 11 [13, 14, 16, 18] sts at beg of next row, K 1 row. Cast off rem 12 [13, 15, 17, 18] sts. With carriage at left, push 21 [23, 25, 29, 32] Ns at left from HP to UWP. Push 1 [2, 2, 2, 2] Ns at left from HP to UWP, cast off 2 sts at beg of next row, K 1 row. * Push 2 Ns at left from HP to UWP, cast off 2 sts at beg of next row, K 1 row. Rep from * 5 times more. Push 2 Ns at left from HP to UWP, dec 1 st at beg of next row, K 1 row.

3RD, 4TH AND 5TH SIZES

Push 2 Ns at left from HP to UWP, dec 1 st at beg of next row, K 1 row.

ALL SIZES

Push rem 2 Ns from HP to UWP, K 1 row. 23 [26, 29, 33, 36] sts.

SHAPE SHOULDER

Cast off 11 [13, 14, 16, 18] sts at beg of next row. Cast off rem 12 [13, 15, 17, 18] sts.

RIGHT SLEEVE

Push 28 [28, 29, 29, 29] Ns at left and right of centre 0 to WP, 56 [56, 58, 58, 58] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 5th row until there are 64 [64, 70, 70, 74] sts, then on every foll 4th row until there are 88 [88, 90, 90, 90] sts. K 4 rows. RC shows 72 [72, 74, 74, 76] and work

measures 38.5 [38.5, 40, 40, 41] cm, 15 1/4 [15 1/4, 15 3/4, 15 3/4, 16] in. Cast off.

LEFT SHOULDER

Work as for right sleeve using C instead of MC.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 38 [38, 40, 40, 40] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. With K side facing, replace sts from lower edge of sleeve onto Ns gathering evenly. Using MT+1, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With P side facing and using 5 1/2 mm needles, pick up 56 [56, 58, 58, 58] sts from lower edge of sleeve. With K side facing and using MC for right sleeve or C for left sleeve, K 1 row dec 18 sts evenly. 38 [38, 40, 40, 40] sts. Using MC, work 10 cm, 4 in K1, P1 rib. Cast off in rib.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 13 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 140 [140, 148, 148, 148] rows. Cast off.

MACHINES WITHOUT RIBBER

Using 5 1/2 mm needles and MC, cast on 13 sts. Work in rib as follows.

1st Row. K1 * P1, K1; rep from * to end.

2nd Row. P1 * K1, P1; rep from * to end. Rep these 2 rows until work measures 60 cm. Cast off in rib.

PRESSING

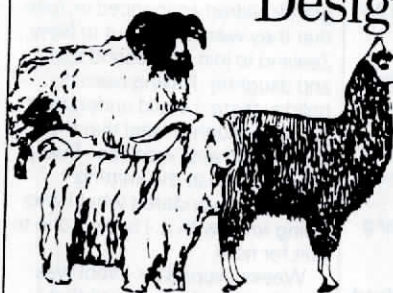
With wrong side facing, pin out all pieces to measurements given. Cover with a wet cloth and leave to dry.

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DEAR ANNE...

Dear Anne

I see Shelagh Hollingworth is recommending tying the nylon cord on to the cleaning brush to keep it tidy. I used to do this – but not any more. I use the nylon cord a lot, both for holding the stitches down when casting on, and for taking the stitches down to non-working position, rather than holding position, when knitting a V neck. In both these cases the weight of the brush pulls the stitches out of line and stops the nylon cord doing the job you want it to do.

To keep the cord tidy why not screw a cup hook into the side of the knitting table, and fold the cord a couple of times, then hang it up. No muddles and no unwinding to do either.

Miss J Woolford
Horsham, W Sussex

Many thanks for your tip – it's been passed on to Shelagh. We await her comments!

Dear Anne

Here's a tip for your readers. When I wash a wool sweater, I use my salad spinner to get the water out. It does it rather well and is especially good after washing a new garment for the first time.

Mrs L Bradshaw
Leeds

What a super idea, Mrs Bradshaw. I must admit, this is a new one to me but I've tried it and it works! Thank you for your very useful tip.

It really is true that we all learn something new each day, so do send in your favourite hints to share with other readers. An old friend, Gwen Lovelock, reminded me recently that she always ties a small cat bell to the end of her

yarn when knitting. As she comes to the end of the yarn, the bell rings to remind her to thread up with more. It's so simple – but again, it works!

Dear Anne

I was devastated when my son, daughter-in-law and two grandchildren announced in June that they were going out to New Zealand to join my second son and daughter. Having been on holiday there, I could understand why my daughter said that they didn't need any 'woollies'. Every time I looked at the knitting machine, I wondered what I was going to do with it. I had no-one to knit for now.

Weeks slipped by. Wool was tidied and I actually found that I was passing wool shops and not even bothering to glance at them. I never thought that I would see that day!

My husband could hardly believe his ears when he heard me say, 'I'll sell the lot'. I began to think that I would never have another hobby or interest again – what was the point? The house was tidy, cupboards and drawers had a semblance of order that they hadn't known for years and I was beginning to 'nag' a very understanding and tolerant husband.

After much coaxing and persuasion from my weary husband, I dragged myself through to the knitting machine and thought perhaps I could do something new. Well, would you believe it, it was almost as if I was just beginning again. I dropped stitches... you name it, I did it – wrong! I couldn't believe it. The evening had gone and I was ready for bed, feeling very tired for the first time in ages.

All I can add is that if you really want to knit, there will always be some needy person. If there's any other reader, like me, who has had a set-back and finds it difficult to get back into the swing of things, don't be hasty. Be patient, it really will all come back in time.

Mrs A McDougall
Lockerbie

Dear Anne

Are machine knitters copyright thieves? I know this is an explosive statement but I was very much impressed with Lavinia Johns story (October '88) and sent for her catalogue having recently bought a new Knitmaster 580 machine. By chance, I then saw a complete stranger wearing a cardigan which had been knitted using one of her pattern cards. As most machine knitters do, I couldn't resist introducing myself and started chatting about her cardigan. She told me that her local shop had photocopied the design from Lavinia's set for her for 15p. How much of this is going on? I have to admit I have photocopied information from very old books that are now out of print and used to try to find anything I could about my old Knitmaster 321 but that was for my own private use. I do not believe that designs such as Leebee's, Iris Bishop's, Wendy Phillips' and so on should be photocopied and then re-sold. These very talented people share their designs with us knitters and charge such a relatively small amount for their original patterns. It doesn't seem fair that they are deprived of their quite small income by some unscrupulous shopkeepers. I ask all machine knitters to think – we spend hundreds of pounds on machines and equipment, why be so mean about spending quite a small amount on lovely pattern designs? Once you've bought the designs, you can use them over and over again and as long as you credit the designer, most of them don't even mind you using them for garments you sell for profit. If we don't support our designers

properly, they won't be able to stay in business and we'll no longer have their talent to help us. We'll be the losers in the long run.

A concerned reader
(name and address supplied)

Dear Anne

Here's a tip for using up oddments of yarn and helping to keep our old people warmer this winter.

My grandma, aged 93, complained that her hands were permanently cold no matter how many clothes she wore. I knitted her a pair of cuffs (handless gloves, as my children call them). The result was warm hands and I've since made several pairs in various colours which can slip on her wrists under a matching jumper or cardigan.

I used four ply yarn with 69 stitches and 40 rows of 1 x 1 rib. Remember to make the cuffs loose as a tight cuff may inhibit the circulation to the hand, making the problem worse, not better.

I hope other readers find such a simple idea useful.

Mrs Linda Simkins
West Walton, Nr Wisbeach

Thank you for your idea Linda. We included Dorothy Gill's wrist warmers in our Last Minute Makes For Christmas, last month, so you can try her pattern as well. Although they've been around for years, these small items can make all the difference to the young as well as the old! Ankle warmers are another useful accessory to help cold feet. They, too, can be knitted to match the colour of a favourite pair of slippers if they need to be inconspicuous. I honestly don't mind – I'd rather be warm! Having just read Mrs McDougall's letter again, they'd be just the thing to start readers in a similar situation to go back to their machine. Wrist and ankle warmers are so quick and easy and any local charity helping old people would be glad of them, I'm sure.

The Woolleys

by Doug Baker



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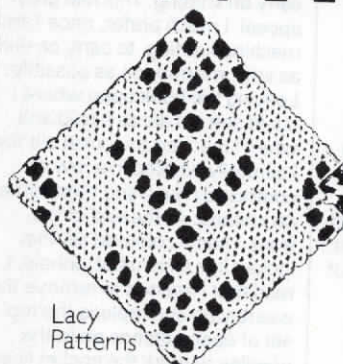
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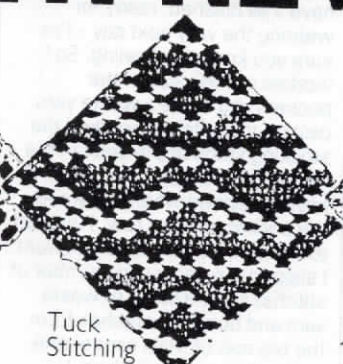
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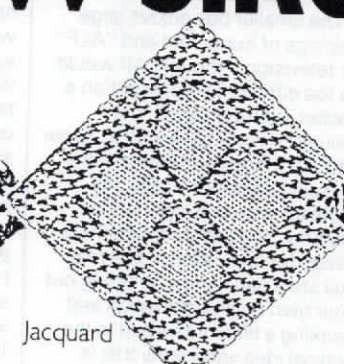
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TALKING TOYOTA

POCKETS

A new year starting, an opportunity to try out lots of new ideas. When I began machine knitting seriously I was happy to make little squares and funny shaped pieces of knitting because that was easier than having to stop in the middle of a garment to learn yet another new technique. Now that I have mastered most of the elementary methods, I find I prefer to put all my learning into practise while I am actually making something. Once the first stages have been overcome and much of the work is automatic, such as casting on and off, shaping and inserting and operating punchcards, all the little things that I have been putting off can be included. These are things I might avoid as being time consuming in a garment that I want to finish in a hurry, where I would be looking for time-saving tips.

LET'S PICK POCKETS

A year or so ago I would have said that the easiest pocket to make was the one you left out. I mean, who needs pockets? I do!

While I don't spend much time with my hands in my pockets, I do like the way they break up a long expanse of stocking stitch on a jacket and if they are well made and finished they make a garment look just right. I really prefer them to lie flat and not spoil the line of the garment. If you are really in a hurry to make as wide a variety of pockets as you can, it is best to find a group of children to make for. You can then accomplish most of the methods over about five or six little garments. The first ones I tried out were patch pockets. They don't come easier than that. I worked out that adult pockets needed to be between 13 to 15 cm, 5 to 6 in wide and about the same depth. All I did was to cast on in rib and work about 2.5 cm, 1 in of K1, P1 rib, then transfer to the main bed and continue in stocking stitch to the required depth. Then I ran the stitches on to waste yarn and removed them from the machine. To sew the pockets on to the jacket took much more time because I'm very fussy about making up and I also felt that no pockets would be better than pockets badly sewn on.

Having placed the pockets in the suitable area I then counted the number of stitches across and rows down on the main knitting and outlined the pocket area with light tacking stitches. Then, using

self yarn, I sewed the sides of the pocket in place, matching the edges stitch by stitch. I worked the lower edge in a method of Swiss Darning so that I was, in fact, graft-stitching the lower edge to the main knitting and the join didn't show. I was quite pleased with the result, as a patch pocketed garment it wasn't bad. I knew in my heart of hearts I would have preferred the inset pocket look. For the normal stocking stitch cardigan, I like to see pockets that appear to be knitted in. However, the patch pocket has one advantage. You can always make a feature of it and that was what I did when I was trying them out on the children's jackets. These were for a four and six year old and a toddler. Once I came up with the idea of featuring the pockets, the actual sweaters and jackets took very little time. They were made in plain stocking stitch although given time I could devise some fun sweaters using up oddments of bright colours where the background sweater would be part of the theme shown in the pocket.

The six year old child is mad keen on American Football so that was easy. I made a plain red sweater with an intarsia worked pocket showing number "22" on it (his dad's position I understand). It was all very simple and I realised that I could have complemented the pocket theme by working stripes on the sweater, or contrast cuffs.

The smaller boy enjoys large helpings of Super Ted and "ALF" on television. I thought Alf would be too difficult to represent on a pocket even in intarsia, but I thought I might have a go at Super Ted. As these garments are not for sale I do not envisage any problem with copyright but be warned. You cannot make these things for sale, even if, like me, you are a dab hand at charting out your own original drawings and working a bit of intarsia. It is the original idea apparently that is copyrighted even though your drawing is your own and to sell you need a license. Super Ted proved to be too large for a normal pocket so for this idea I had to make an outsize "kangaroo" pocket on the front of a sweater. I made the basic pocket, without rib at top or bottom. Then I turned it sideways and added rib to the side edges. I sewed the pocket to the sweater front centre at the cast off and on edges, leaving the ribbed sides for him to insert his hands. This was such a success

that he has lined up all his favourites in the hope that he can have a whole set of sweaters with pictures on the pocket fronts to match the toys. Actually that's not such a bad idea, I must put that in my "ideas for next Christmas" notebook. I could not only make sweaters with picture pocket fronts but, perhaps, put a small knitted matching toy in the pocket. As for the baby, she was not at all demanding. I was making her garment for my pleasure more than hers. I made a little sweater in pink and white checks with a plain tiny pocket in pink with a little bought Broderie Anglaise edging sewn along the top edge. You can see I might have stuck with patch pockets for a long time as I had now devised a way of making them look special, but because of my passion for making up, the sewing on of patch pockets was adding too much time to the project.

STAGE TWO

I started out machine knitting with the brain of a hand knitter. Inserting pockets was no problem to hand knitting, all you did was knit a pocket lining first then, when you came to the level at which you wanted to insert your hand, you simply put the pocket top stitches on to a spare needle and knit across the stitches of the pocket lining. That was how I first started making insertion pockets. Had I looked at books, manuals and so on, I might have had this going a lot earlier but like many knitters before me, once I had grasped the bare essentials of machine knitting, I wanted to rush away and keep making things.

I tended to use all the bits I knew rather than sit down quietly with the book and go through something new as though I was still a learner. There I was with the back and sleeves of a cardigan already made and itching to knit the fronts (with pockets) and to have it all finished, ready for wearing the very next day - I'm sure you know the feeling. So I worked out the size of the pockets and made a waste yarn cast on the stitches, worked the stocking stitch depth and ran the top off on to waste yarn. Then, having decided where I wanted the pocket opening row, I worked to that point on the cardigan front. I slipped the necessary number of stitches on to a piece of waste yarn and hung the stitches from the top row of main yarn of one pocket lining in their place. I attached a little weight to stop these stitches rising, just for a few rows and carried on knitting. At the end, I hung the stitches from the pocket top, worked one row at main tension and then transferred them for rib, ribbed a few rows and transferred them back again (yes, really) and cast off. The pocket lining had then to be sewn down and so too did the narrow ends of the pocket border. I grafted the lower edge, removing the waste yarn as I

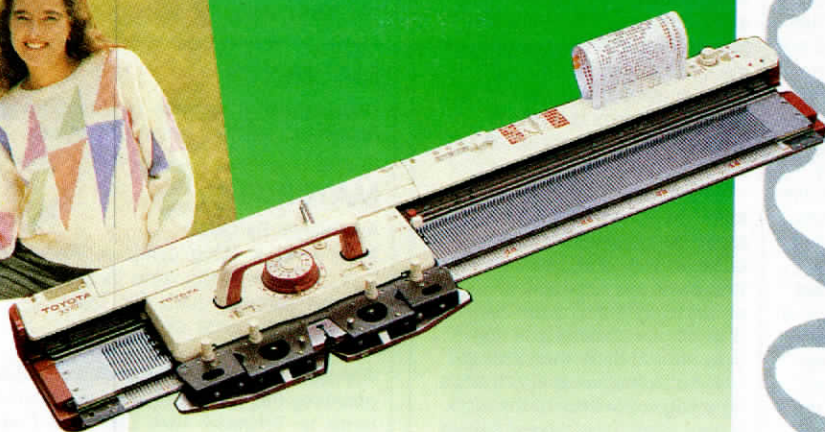
sewed, to give a neater line. It was a bit fiddly sewing sides because, unlike sewing on a patch pocket, you cannot see the straight lines of the knit rows to line up with on the purl side. However, by lightly sewing, the line of the pocket didn't show through. For a first effort it wasn't too bad, although that ribbed top took quite a bit of standing on my head to control. If this was making pockets I could understand why so often sweaters and jackets didn't have any, they seemed more trouble than they were worth.

GOING TO THE EXPERTS

When I take up anything new I am inclined to fill the house with books on the subject and this was also the case when I started machine knitting. I read a lot about machine knitting and much of it went in and out of my brain, mostly it did not particularly relate to the KS858 machine that I have. I was interested to know what other machines do, but it took me quite long enough to work out methods on my machine without having to read through how to obtain the same effect on all other makes.

One of the books I had was by Hazel Ratcliffe. I had been to some of her lectures, many years ago and I bought the book because I knew that there must be some very sound knowledge in it. There was plenty to read and I enjoyed it, but having read through it, it all seemed to flit out of my head rapidly once I started back to knitting again. In my search for easy pocket making, I re-read her book and found a method that was slightly similar to my previous one, which I think of as the "hand knit" method. She tells us to work to the level for the top of the pocket and to place the number of stitches suitable for the pocket opening on to waste yarn, stitch by stitch, and then to carry on knitting. This had great appeal. I much prefer, once I am machine knitting, to carry on with as little interruption as possible. Leaving the book open where I could see it, I did as it said and when I reached to pocket slit row, I carefully worked in a row of contrast by hand and then carried on knitting. At the end of the front, I had a coloured slit that looked like a giant buttonhole. I read that I needed to remove the waste yarn and replace the top set of open stitches on to the needles to work the pocket lining and then, cast off. Being the type of person who wears braces and belts, I balked at removing the waste yarn, having visions of the stitches running down while I worked the other edge. So I picked up the first row of main





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colour stitches, leaving the waste yarn row in place. The rest of it was easy and the pocket lining was made. The suggested border, in the book, was a stocking stitch border to be returned as a hem on to the right side of the work. This would have been easy to work but I preferred to have a rib opening. I wasn't very happy with my previous ribbed border, having to keep on transferring the stitches backwards and forwards. This time, I cast on with main yarn, the number of stitches on the ribber, worked the correct number of rib rows, transferred these to the back bed, hung on the lower set of pocket opening stitches (still on the original length of waste yarn. I didn't want to lose the stitches before making this epic pocket), worked one row and cast off the stitches.

Yes, I have to admit that it looked extremely odd, a piece of knitting with a flap of knitting stuck out at the back and a little piece of rib attached to the front, that is until I gently removed the piece of waste yarn, then the two sides of the pocket formed into the neatest pocket I had made so far. After that I didn't mind removing the waste yarn in advance because the stitches are very reluctant to separate and there is no question of them running down or laddering. I have even used this when I have been in a hurry to make a front band and rather than spare the time to mark the buttonholes or work them on the machine I have marked the place afterwards and cut the stitches in the front band and buttonhole stitched round the opening. This was definitely the easiest pocket I had attempted and it left the neatest edges for making up too. I suppose that is because it was the least handled pocket I had made. The more the work is handled, the less professional it looks, even if it isn't downright stretched, which some of my first pocket attempts were. Of course, this resembled a hand knit pocket in style and suited everything I required from a pocket, both in making, making up and usage.

STAGE THREE

Still with the experts, by re-reading Hazel's book I found that I had skipped over another way of making pockets and this method is also given in some Toyota manuals. For this technique you need to be familiar with the holding stitches method for your machine because, having ascertained where you want the pocket top to be and how many stitches wide, you bring the needles on each side of the pocket opening to holding position and just work on the pocket width stitches only.

The appeal of this pocket I found, was that you could make the pocket as you went along, without having to rehang the stitches afterwards. Once the pocket was made, which meant

knitting just on the pocket stitches for twice the depth of the finished pocket to form a flap on the wrong side of the work, you returned the needles at the sides from holding to working position and carried on. That's why it's best to keep this pocket until you are familiar with the holding stitches, so that you can return the held stitches to working position automatically which saves a lot of time.

I made this pocket just as an exercise. It was very easy but I prefer a pocket with just one layer of fabric, but I shall bear in mind that these are pockets especially suited to children's wear because they do use pockets a lot and if they stretch them then they are only stretching what is virtually a little bag at the back of the work. If they stretch the type of pocket that I like, which consists of one flap at the back joined to the main part of the garment, then they will probably ruin the garment front.

CHEATING A BIT

One thing I have known for years about pockets is that on some yarns they will look awful. Either the stitching shows through no matter how neat the stitching, or the lining is so fine that the edges roll over, so that when you try to sew it in flat the ridges show through on the right side of the work. By the way, if that happens, don't be tempted to press it as flat as you can. You may well press those side ridges even harder, or if the yarn is non-iron, your pocket might be pressed flat and be many sizes too large by then.

For this eventuality, there is only one answer, make a pocket from fabric and sew it to the wrong side. All you need to do is to measure the pocket width and cut a piece of matching fabric twice the depth, allowing for seams. Sew round the raw edges leaving the top free and sew to the opening. You can even use one thickness of cloth if you prefer sewing to the wrong side, just as though it were a knitted pocket lining, then finish off the pocket as usual with a ribbed pocket top. If, like me, you want to leave pockets for the time being until you have an afternoon to spare so that you can really have a good practice, then I suggest you make mock pockets by marking the level for a pocket top and just pick up a level number of stitches and attach them to a previously knitted piece of rib and cast off. You can make this even more interesting by sewing a button to the centre when it's finished. You can also make pocket flaps separately, turning under the edges to give a more tailored look and sew these on, again with a button to neaten and hold them in place. However, after taking the time to concentrate on making pockets properly, I don't think I'll need subterfuge any more and I'll be making true pockets in future!

Shelagh Hollingworth

2/3 EVENING TOP AND SKIRT

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge, punchcard/electronic machines, with or without a ribber.

MATERIALS

Atkinson's Bangkok.
2 [2, 2, 2] x 500g cones in Black (MC).
1 [1, 1, 1] x 100g cone in Gold (C) for Top.
2 small shoulder pads for Top.
Elastic to fit waist of Skirt.

Atkinson's Bangkok is 88% Acrylic, 12% Nylon. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Very fine yarn.

MEASUREMENTS

TOP

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 96 [101, 106, 111] cm, 37¾ [39¾, 41¾, 43¾] in.
Length to back neck 58 [58, 59, 59] cm, 22¾ [22¾, 23¼, 23¼] in.
Sleeve seam 49 cm, 19¼ in.

SKIRT

To fit waist 66 [71, 76, 81] cm, 26 [28, 30, 32] in.
Knitted length to waistband 64.5 cm, 25½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 44 rows to 10 cm, 4 in measured over Fair Isle pattern, using 3 strands of yarn together (tension dial setting approximately 4).

31 stitches and 56 rows to 10 cm, 4 in measured over stocking stitch, using 2 strands of yarn together on MT-2, measured when washed and pressed (tension dial setting approximately 2).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of Top and purl side of knitting as right side of Skirt.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

TOP

Use 3 strands of MC together throughout. Use 3 strands of C together throughout.

SKIRT

Use 2 strands of MC together throughout.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card as shown.

ELECTRONIC MACHINES

Fill in pattern card, as shown, before starting to knit.

TOP

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. (2x1 N arrangement). Push 82 [87, 91, 96] Ns at left and 82 [86, 91, 95] Ns at right of centre 0 to WP. 164 [173, 182,

191] Ns. Push corresponding Ns on ribber to WP. * Arrange Ns for 2x2 rib (2x1 N Arrangement). Using 3 strands of MC tog, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

2/3



Push 82 [87, 91, 96] Ns at left and 82 [86, 91, 95] Ns at right of centre 0 to WP 164 [173, 182 191] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 3 strands of MC tog, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

1ST SIZE

Inc 1 st at each end.

2ND AND 4TH SIZES

Inc 1 st at right edge.

ALL SIZES

166 [174, 182, 192] sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle pattern with MC in feeder 1(A) and C in feeder 2(B). Set RC at 000. Using MT, K 128 [128, 132, 132] rows. Work measures 34 [34, 35, 35] cm, 13½ [13½, 13¾, 13¾] in.

SHAPE ARMHOLES

Cast off 7 sts at beg of next 2 rows and 3 sts at beg of foll 4 rows. Dec 1st at each end of every foll alt row until 132 [140, 148, 158] sts rem *. K 92 rows. RC shows 234 [234, 238, 238] and work measures 58 [58, 59, 59] cm, 22¾ [22¾, 23¼, 23¼] in. Place marker between sts 34 and 35 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. K 52 rows. 40 rows less have been worked to shoulder than on back.

SHAPE NECK

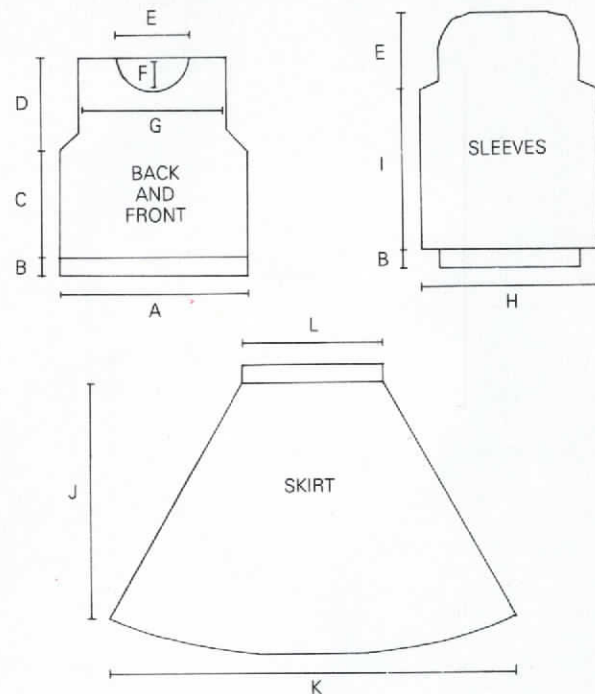
Note patt row on card. Using a length of MC, cast off centre 28 sts. Using nylon cord, K 52 [56, 60, 65] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side, Dec 1 st at neck edge on every row until 32 [36, 40, 45] sts rem. K 20 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

Push 82 Ns at left and right of centre 0 to WP. 164 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Set RC at 000. K 194 rows. Work measures 44 cm, 17¼ in.

SHAPE TOP

Cast off 7 sts at beg of next 2 rows and 3 sts at beg of foll 4 rows. Dec 1 st at each end of every foll alt row until 130 sts



6 12

A = 48.5 [51, 53.5, 56] cm
B = 5 cm
C = 29 [29, 30, 30] cm
D = 24 cm
E = 20 cm
F = 9 cm
G = 38.5 [41, 43.5, 46] cm

H = 48 cm
I = 44 cm
J = 64.5 cm
K = * 238 [250.5, 263, 275.5] cm
L = 38.5 [41, 43.5, 46] cm

* Total circumference.

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The style illustrated is "Sophistication" from our Duomatics pattern book.

PERSONAL SHOPPERS WELCOME



rem. K 40 rows. Dec 1 st at each end of next and every foll alt row until 114 sts rem. K 1 row. Cast off 2 sts at beg of next 14 rows and 4 sts at beg of foll 4 rows. Cast off rem 70 sts.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 83 Ns on each bed to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 83 Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 164 sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

Push 174 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-3 and 3 strands of MC tog, K 12 rows. Transfer every alt st on to adjacent N. Leave empty Ns in WP, K 12 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 174 sts around neck edge and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves, gathering tops. Sew in shoulder pads.

SKIRT

MAIN PART

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows

ending with carriage at right. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and 2 strands of MC tog, K 1 row. Push 198 Ns at left to HP, K 2 rows. * Push 18 inside Ns from HP to UWP on next and foll 10 alt rows. K 27 rows. Push 18 Ns at left to HP on next and foll 10 alt rows. K 1 row. Rep from * 18 [19, 20, 21] times more. Push sts behind latches. Pick up sts from first row and place on to Ns (in hooks). K the sts by hand. K 1 row. Cast off loosely.

WAISTBAND (2 PIECES)

Push 120 [128, 136, 144] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-3 and 2 strands of MC tog, K 40 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. K 1 row. With K side facing, pick up half of waist edge and place on to Ns. K 1 row. Cast off.

PRESSING AND FINISHING

Put skirt into a bowl of cold water and leave to soak for ten minutes. Hang on a washing line, dripping wet, putting in as many pegs as you can get along the waistband and let it drip dry. This will allow the skirt to drop to the correct length. Pin out to size and steam carefully.

MAKING UP

Insert elastic into waistband and join ends. Close openings in waistband.

LOWER EDGING

Push 3 Ns to WP. With K side facing, pick up 3 sts from lower edge, starting at seam and place on to Ns. Using MT-2 and 2 strands of MC tog, K 6 rows. * Pick up next 3 sts and place on to same Ns. K 6 rows. Rep from * around lower edge. Pick up last 3 sts and place on to same Ns. Cast off. Press edging.

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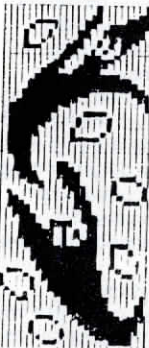


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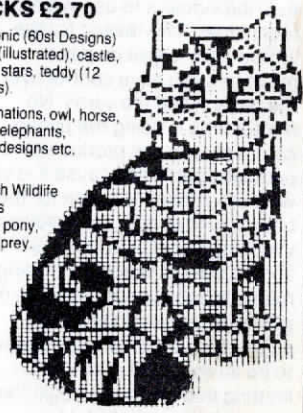
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TALKING POINT

DECORATION ON KNITWEAR

For many knitters, January and February seem to be the busiest months of the year. The weather can be awful and knitting is as good an excuse as any to stay indoors. Now that the rush of Christmas is over, we can press on with providing ourselves and the family with a few winter garments – or maybe think about what we need for Spring.

With the extra time that the long dark evenings bring, this could only be the time to work at something slightly different, say, decorating the fabrics. Like anything new, it takes time, not simply to decorate the work and plan how to do it, but to learn the techniques involved. So, time is needed and the message that adding decoration to knitwear often adds thickness to the texture and that's why it particularly suits warm weather clothing.

GILDING THE LILY

The obvious way to make fabric more interesting is to work in colour, in jacquard patterns, slip stitches, tuck stitch and so on. You probably already work with the basic pattern stitches that the machine provides. If you don't then this is the time to start – at least do a swatch of every pattern stitch your machine will cover so that you can introduce some patterning into your garments. You can then make up garments with texture when you want to. Perhaps, having tried out the pattern stitches, you haven't been able to decide where to fit them into garments. This can be thought out once the other options on tactile knitting have been discussed.

One of the loveliest methods to make textured fabrics that are truly individual is to use weaving techniques. The reason for the individuality is that on basic machines you have control over the pattern and the yarns. No matter who is using the punch card, only you can produce a particular pattern because it is you who has chosen the yarn for the background and for the weaving. Working with punch cards is shown in most machine knitting manuals and even though lots of photographs are given with suggested yarns, this still seems to be an aspect of machine knitting that becomes neglected. Although it is wonderful for

people who like to 'cut-and-sew' because the results look and feel like bought woven fabric, there is no need to restrict its use to a dressmaking technique which might put off those knitters who are easily put off by the thought of making their own clothes, other than knitting. Once a tension swatch has been made, there is no reason why the weaving pattern cannot be used as a substitute for any smooth pattern, provided it suits the garment style. Obviously it would not do to use a weave pattern instead of a lacy pattern in a summer blouse, but certainly, it could well look good on a sweater that is almost entirely in stocking stitch. Weaving does tend to thicken the fabric weight and that is why substitution has to be carefully thought out. Woven cloth makes lovely eye-catching jackets and coats and the pattern tension might well suit a pattern that is a fairly plain shape and a pattern stitch that is rather dull and flat. Because the weaving is made with the right side of the work towards you, you will be able to see the texture and colour coming alive as you work.

You will need to decide which basic colour you prefer and the basic or background yarn will be finer than the weaving yarn. The colour and finish of the weaving yarn will embellish the background colour. You can thread the second yarn through the tension spring or have it in front of you – this will depend on your machine and how you prefer to work at weaving.

You do not have to rely on punch cards for your weaving patterns. Indeed, your fabrics can become even more exclusive if you use the machine rather as a loom. This is weaving by moving the needles by hand. Moving some needles out to holding position (without having these needles in HOLD), then threading the yarn in and out of the forward needles, make sure the yarn is firmly held in place before knitting the row – and the contrast yarn will be knitted in, in the manner that you have threaded it between the needles.

This technique is useful because it enables you to use any yarn you like and the possibilities are endless. You can change the types of yarn used, alter the order in which you bring the needles forward before threading the contrast and the regularity with which you place the weaving rows. Some yarns will lend themselves to being woven on almost every row, others will be

too thick or nubby for this and a row, or several, will have to be left between. Try to avoid too solid a fabric, the uses of very thick fabrics are limited.

Do not weave in contrast colours all the time. Colours that tone, rather than contrast, can produce interesting tonal values. For example, using a wavy line pattern of dark blue on light blue will give a blending wave pattern. The individual rows of weaving will not show, only the over-all effect. Using self colour will also make for a novel look, with a nubby surface cream yarn used for weaving against a similar colour background, the result can be a crunchy-feeling cream coloured fabric.

ADDING SOME HAND WORK

You might think that some of your knitting looks quite decorative enough without adding to it, especially if it already uses plenty of colours. However, if the colours are flat and knitted in, you might like to try raising parts of the work to give an unusual look.

If you are working in stripes of colour, even if these are stripes of punchcard pattern, it is a simple task to raise some of the stitches at regular (or even irregular) intervals on to the needles and knit across, making wavy curves in the work. This may look like deep smocking if you work in regular intervals and the background is regularly striped.

Knit the pick-up stitches closer and a honeycomb effect is made. For these patterns the most interesting side of the work is the purl side and, of course, you can see what is happening as you knit it.

When the basic pattern is Jacquard (or Fair Isle), the action of raising and picking up stitches to form the occasional tuck will have a completely different effect. Much will depend upon the colours and where the join occurs, but with experiment, very attractive textures can be obtained. In particular, try to make stitches of the same colour meet at the tuck point. This may have the effect of altering the surrounding pattern motif, turning a sharp geometric shape into a rounded shape with a concentration of colour at the centre.

When assorted tucks are made on to the knit side of the work, another dimension is added. You can completely alter the look of a familiar pattern by working tucks in a part, to simply decorate or to make a statement about the type

of jacket or sweater you are making. Tucks always look attractive when added vertically to a garment, particularly at the shoulders. Worked straight down, from shoulder to lower edge, they give a very slimming and elegant look. The tucks can be self coloured or contrast, or even worked in a variety of colours. If this all sounds like too much hard practise before you can get on with the job, there are many other ideas you can use to decorate your sweaters and some of them do not make the garment any more bulky.

A TOUCH OF NOSTALGIA

There cannot be many of us who, having spent all day at the knitting machine, need to work all the evening at it, too. A very peaceful task for those who cannot sit with idle fingers is embroidery. Not the delicate type of needlework of a hundred years ago, but adding some striking embroidery to a plain stocking stitch sweater. Possibly the easiest way to make a multitude of garments which are really exclusive is to work at making stocking stitch sweaters during the day and to work bold motifs on them at a quiet time. Do not be put off by the word embroidery. It may suggest sitting with a sampler of intricate stitch patterns but it need not be like that. If the mood takes you, there is no harm in working straight lines of feather stitch, blanket stitch and so on along the work. Do remember that the machine can supply very interesting colour alternatives to these automatically, so perhaps it will suit you better to work in bright colours and just sew on a flashy motif. Flowers and birds are obvious choices and easy to work. If you feel a bit nervous, you had better draw the motif roughly on to a sheet of paper. Next, tack around the outside of the shape and using this as a guide, fill in with fairly large stitches – satin stitches, long and short and lazy daisy stitches are ideal. The embroidery stitches you use will form a raised surface and will give the impression of roundness to the flowers, birds or whatever. You can either stick to just one of two colours, maybe one colour for the petals and one colour for the greenery, or use main colours with toning colours to shade. The best effects are found when the work is done quickly and boldly rather than making little delicate stitches. Not only do these tend to be unimpressive, they can also tighten the knitting.

Do not over handle the knitting, this will have the opposite effect and make the knitting stretch.

Do not forget that you can embellish work with bobbles sewn on with Swiss Darning. Bobbles are easily made by using at least two strands of yarn together and working oversized French Knots. These bobbles can be scattered in a haphazard pattern or used as part of an overall design. They can be incorporated into a ribby design to make an Aran-look garment. Worked with just a single strand of yarn, French Knots at the centre make flowers look just right.

Swiss Darning is the embroidery, worked on the knit side of stocking stitch. Again, this might seem unnecessary when the machine can knit colours automatically, but occasionally Swiss Darning fills a need. For example, if you are making a difficult intarsia design with lots of colours, some of the intricate stitches can be added after the main parts have been knitted, saving time and possibly temper. The darning might have a slightly raised look and this should be borne in mind when arranging for it on intarsia. It shouldn't set back a part that needs to be prominent. It suits, for example, the top wings on a bird or the outer leaves on a plant. On a face, Swiss Darning the features can be enormous fun and make the face very lively.

If all this seems just too much after you have had the work of making a garment and sewing it up, why not try adding a ready-made motif? There are lots of these available in all sorts of shapes and finishes. You won't need to have something in sequins for an every day sweater. Look around, you'll find the motifs for sewing on come in a wide variety of fabrics and ideas, ranging from children's subjects to very sophisticated "story lines". There are animals, flowers, funny faces and, of course, letters and numbers to make up your own message.

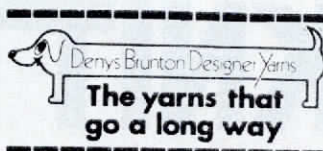
ADDING IT ALL UP

These are suggestions and you couldn't possibly want to use them all together. Even so, when you are thinking of adding decoration to knitwear, don't overdo it. Just a small motif is enough to bring your plain sweater out of the ordinary. Add too much and the effect will look top heavy. If you wish to embroider, remember that you only need a little. Cover the front or back with pattern and you might just as well have worked it automatically on the machine! It would probably be better worked, too!

You are unlikely to want to work lots of bobbles on to your sweater, or swamp it with Swiss Darning because these take time. A little touch here and there can make all the difference to a garment and will not take long to work. When Swiss Darning, it isn't necessary to work into every stitch unless you are laboriously copying a motif. Using every stitch may make the darning overheavy, particularly on fine knitting.

As for weaving, if you are set on making cut and sew fabric, then you will produce the woven pattern at regular intervals all over the piece of material. If you are using weaving purely for decoration, you can work it in strips, or just make a strip or two to add to the finished work. Try an insert, say, as a yoke, or as cuffs and welt. Consider this type of weaving as an accessory and picture where you might add this extra piece of fabric to enhance what is otherwise a possibly rather dull garment. If the basic colour is one that needs a lift, then a piece of weaving can do just the trick.

Shelagh Hollingworth



COMPETITION RESULT

This month, we're pleased to bring you the result of our September Competition. The winning line was FOREVER AMBER and the correct entry was sent in by Mrs M Hope, 14 Clyde Street, Glasgow G1 5JH. Many congratulations, Mrs Hope, we're sure you'll enjoy using all the wonderful Amberyarn which is on its way to you.

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Solent Machine Knitting Centre, 16 Marsh Parade, Hythe, Southampton. Tel: 0703 842367

KNITMASTER CORNER

There have been a nice lot of letters in from Knitmaster owners praising Knitmaster Corner, but very few suggestions or hints and tips. Come on you folk – you wanted something geared to your own machine, but if you have no idea what you want, life will get a bit difficult this end!

Mrs Teather from Nottingham has had a problem finding a universal pattern for men and asked if we could produce one from size 24 inch chest to 44 inch chest, with round or vee-neck. There is no need for *Machine Knitting Monthly* to work all this out because Marion Nelson has already done this with her cards. They range from 18 inch chest to 48 inch chest in the basic pack, and are for two ply, three ply, four ply and Double Knitting. They are unisex, round neck or vee-neck and you can split the pattern down the middle for cardigans. If your swatch does not come out exactly as required for four ply, then look at the reading for three ply or Double Knitting, and it may well be one of these two, so select the appropriate card that corresponds with your tension in the size required and away you go. If you cannot get these cards from your local dealer, look at the advertisement for them for prices and mail order. Enclosed with the basic pack are instructions for working out your own pattern if necessary – handy when it comes to tuck stitch – or use the patterns I mention for card three in "Read All About It".

From Mrs Blaxland in Hornchurch comes a plea for advice for the Knitmaster 700 and

the single action lace carriage. Mrs Blaxland has had a Knitmaster 250 for years and wants to update. Good idea, but for heaven's sake hang on to your little old 250, Mrs B. The needle gauge is slightly larger than standard gauge which means that it will take double knitting yarn on it with ease, and I have knitted hand knit triple yarn. Double knit is not always possible on a standard gauge; it may knit, but not produce a nice fabric. I have had a 250 for a number of years and every time I want a double knit jumper (in stocking stitch, I confess) out comes the 250, and I use a fancy double hand knitting yarn. The ribs I knit on the standard gauge machine, because one by one rib on the ribber is like alternate needle work, and it will take thicker yarn, well waxed. I take the rib off on waste yarn and it is then transferred to the 250 and away I go. It is a marvellous little machine.

Back to the 700. This is an easy glide machine and one I recommend that anyone with arthritic hands or a disability in their hands or arms should try; it really is easy glide. The knit carriage has all the usual punch card facilities – tuck, slip, punch lace, weaving and Fair Isle – and it also has a built in intarsia switch, so one has just about everything. Added to this is the one action lace carriage, which I believe one can buy as an extra. This knits simple lace as easily as the main carriage knits all the other stitches, but the lace carriage is also capable of doing fashion lace. By removing the yarn from the

feeder and following the directions on the lace card, the stitches are transferred. Then, according to the directions on the lace card, the yarn is replaced and the carriage knits the plain rows required. It is more complicated to write about than to actually do! It is a very nice machine, but remember, if you have not had a punch card machine before, then take the time to master it by going to classes somewhere or join with another machine knitter to sort things out – two heads are better than one.

There has also been a question about obtaining the correct number of stitches and rows according to a written pattern. The actual query concerned a chunky machine, but where tension swatches are concerned, the answer is the same.

The stitches *must* match those stated in the pattern, ie if you need 28 stitches to 4 inches or 10 cms, then it is 28 stitches to 10 cms or 4 inches that you must have, remembering that 27½ stitches or 28½ stitches will be acceptable.

The explanation of this is given by Mary Weaver in her skirt book, and I wish I had had this information when I was a beginner and churning out yards and yards of swatches! Mary says "on a swatch in four ply yarn, the difference of half a stitch and the final difference over the whole width of a garment will not make any noticeable difference, but it can to the peace of mind of a new knitter. When using the green ruler she may waste an evening trying to obtain 28 stitches and 40

rows to 10 cms/4 inches as decreed in the pattern. The result is probably 27½ stitches and 39½ rows simply because 10 cms are slightly less than 4 inches, and this will be as accurate as you can get. This applies to the 6 inch/15 cm swatch also. The most accurate in cms/inches is the 1 inch/2.5 cms, as the two measurements are *almost* exact."

I wish I had realised that – but as a beginner one is so intent on getting everything just right ... It is when the swatch is a lot more than 28 stitches or a lot less (ie 32 stitches or 24 stitches) to 10 cms that trouble in the size of the garment starts. A half of a stitch every 10 cms will not make that much difference, though it may be a little tight if it is less.

Rows can be adjusted. Forty rows to 10 centimetres is standard for four ply, but can vary with different types of four ply, so if you are getting 10 rows every two point five centimetres and your garment measures 33 centimetres from the top of the welt to the armhole, then you knit 130 rows. If you are getting 12 rows every 2.5 centimetres, at 33 centimetres you need 156 rows. Nine rows to every 2.5 centimetres means at 33 centimetres you need 117 rows, etc. Always adjust from the top of the welt to the armhole, for the length.

Well, I hope this has settled that particular problem for some of you. I do find a calculator helps me in working out any pattern.

Do keep writing in – it is nice to have praise, but I would like a few more queries! **Ann Taylor**

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BOLERO**BACK**

Using MC and A tog, cast on 98 [106, 112, 118, 126] sts by hand. Set RC at 000. Using MT+4, K 186 rows.

SHAPE SLEEVES

Cast on 10 sts at beg of next 2 rows. 118 [126, 132, 138, 146] sts. K 92 rows. RC shows 280.

SHAPE NECK AND SHOULDERS

Using a length of MC and A tog, cast off centre 40 sts. Push 39 [43, 46, 49, 53] Ns at left to HP and cont on rem sts for first side. Cast off 8 [9, 9, 10, 11] sts at beg of next and foll 3 alt rows. K 1 row. Cast off rem 7 [7, 10, 9, 9] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

LEFT FRONT

With carriage at right and using MC and A tog, cast on 49 [53, 56, 59, 63] sts by hand. Set RC at 000. Using MT+4, K 115 rows.

SHAPE FRONT EDGE

Dec 1 st at beg of next and every foll 4th row until 31 [35, 38, 41, 45] sts rem. K 2 rows. RC shows 186.

SHAPE SLEEVE

Cast on 10 sts at beg of next row. Dec 1 st at beg of next and foll 4th row. 39 [43, 46, 49, 53] sts. K 88

rows. RC shows 280.

SHAPE SHOULDER

Cast off 8 [9, 9, 10, 11] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 7 [7, 10, 9, 9] sts.

RIGHT FRONT

Work as for Left Front reversing shapings by reading left for right and right for left.

TIE

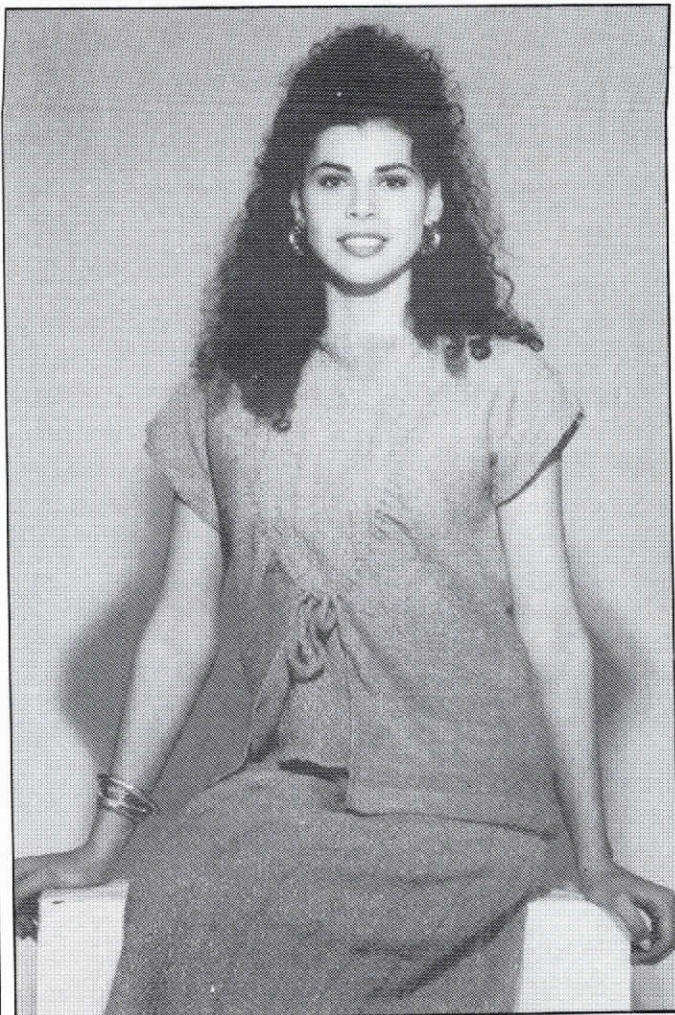
Using MC and A tog, cast on 4 sts by hand. Using MT+4, Knit until approx 203 cm, 80 in long. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press lightly under a damp cloth.

MAKING UP

Join shoulder side and sleeve seams. Turn up 2.5 cm, 1 in at lower edge and catch down on inside. Crochet around sleeve edges, front edges and back of neck, working 1 treble and 1 chain 5 times for every 2.5 cm, 1 in. Thread tie from bottom of 'V' shaping up front edge, around back neck and down front edge, to bottom of 'V' shaping. Pull slightly to gather front.



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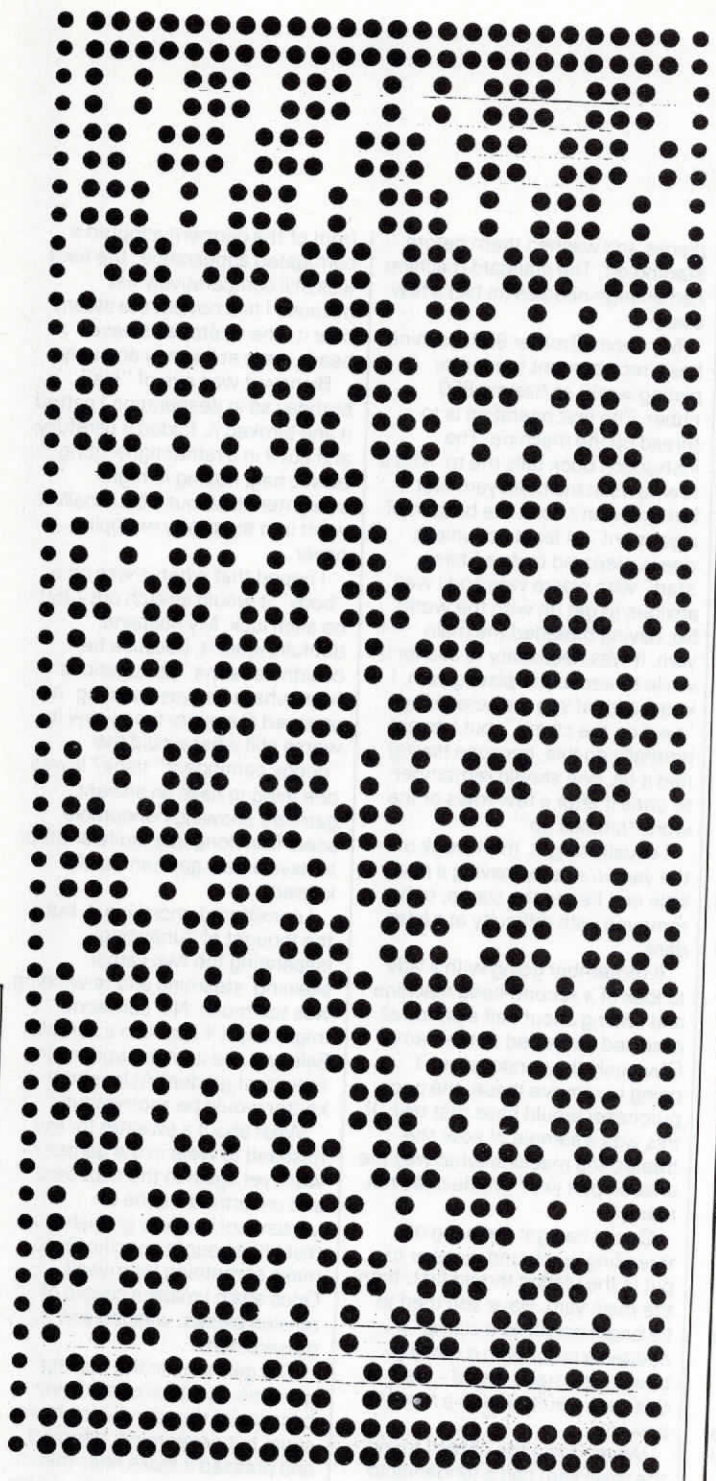
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LATCH ON

ADVENTURES WITH PLATING

I am well aware that I don't use all the facilities on my knitting machine(s). I am also well aware that I have lots of yarn in the cupboard that should be used up before I buy any more. Is there anyone with a fellow feeling at this point?

For this reason, in the so-called summer, when no one wants thick garments (apart from someone who wanted a full length mohair coat with a low neckline, complete with collar) I decided I should remedy both matters. I would make a garment in plating.

Not all machines have this facility, and the name itself requires some explanation for the ones that do have it. Various manufacturers use different spellings – "Plaiting" and "Plating", for example.

As we all know "plaiting" is what we do to little girls' hair, or even with three knitted cords to decorate a plain jumper.

I had always known the word "plat" to mean a piece of land, or a path across it. However, the dictionary gives "plat" as "A dialect spelling of plait" – which makes sense when you come to think about it.

My dictionary has no less than 29 meanings for the word "plate", which I will not bore you with now. I suppose we are all familiar with gold or silver plating, on candlesticks for example. This means placing a coating of one metal (a precious one) on top of another, cheaper metal. So it is with "plating" in knitting; one yarn is placed on top of another.

As a child I used to love a trip to the draper's shop, a couple of chairs for elderly ladies (or young children) to sit on, a lovely polished wooden counter embellished with a brass ruler one yard long (none of your metres in those days!). Behind this counter were shelves with boxes and boxes of goodies.

"Socks T.O.T." – meaning "turn-over top".

All young boys wore these with their short trousers; nowadays only seen on kilts Scotsmen! Then there were "Hanks. (plain)" and "Hanks. (coloured)" and one that captured my attention even then "Hose. Ladies plated. Assd. sizes". Not that any young lady would be seen dead in "plated hose". For her it was artificial silk (rayon), shaped with an enormous bulge for the calf and a seam running up the back. "Plated

hose" (Stockings) were for the older ladies, either for the warmth, or possibly because they thought it improper for the world to see their legs through their hosiery! The outside of these horrible garments was knitted in a sort of mercerised cotton; the inside consisted of fluffy material, also cotton. Come to think of it, this was called "Lisle", which my trusty dictionary tells me is "a strong, fine cotton thread or fabric named after Lisle" (now Lille) in France where the cotton was first manufactured. Nowadays the only place I have come across the word "lisle" is in crossword puzzles, where it often seems to crop up.

Back to my idea of knitting a plated garment. It happened that my husband's birthday was imminent. Since his old and trusted watch had packed up some five weeks earlier, I had already bought him a new gold (plated) watch. However I decided he should have something in a pretty parcel to open on the actual day. His taste in sweaters is for the very fine materials – a four ply is much too thick. One I made about ten years ago was relegated for gardening. I had already knitted new cuffs and darned the elbow of this ancient garment, but now the hole was about four inches across and laddering in all directions. This would not have mattered if he kept it for use in the back garden, but he *would* wear it in the front garden as well, where all and sundry pass by. (We live on the corner, so all the "doggy" people walk their animals on a circular tour, most of them stopping to congratulate him on his flower display.) My reputation would be nil if he was seen in this dreadful garment.

I hunted in the cupboard and came up with a nice large cone of "something" in a subtle grey and yellow mixture. It was nice and fine, too, but of course I had no clue as to content or "count". I judged it to be slightly (but only slightly) thicker than the industrial 2/30's count. My fine gauge machine hadn't been put up this summer; normally I have the chunky one out in winter and swap for the fine gauge one in the summer. Could I make a fine garment that was wide enough on my standard gauge machine?

This is where the idea of plating struck me. The garment would still be quite fine, but not so limp and lifeless. Another hunt in the cupboard uncovered some bright acrylic in pale grey. Just the thing, or so I thought.

I made a number of tension

pieces and washed them before starting off. The standard machine had enough needles (in fact a few over).

My Jones/Brother 950 machine has a replacement feeder for plating work; so has my 850 ribber. The first operation is to thread up the machine. The instruction book tells me to "knit a few rows in the main yarn first", but this won't do at the bottom of a garment – at least not unless one is prepared to do a "false start" with waste yarn and I was anxious to get on with the work! So, having threaded the main yarn, it was necessary to anchor it while threaded the plating yarn. I know a lot of you are screaming "tie it on the clamp", but I do not normally do this, because having tied it on, one should remember to *untie* it after a few rows or the work "hitches up".

I usually forget, then break off the yarn in a hurry leaving a nasty little end tied to the clamp, to be removed with difficulty at a later date.

(I remember going with a lady to look at a second-hand machine and finding about half a pound of assorted yarns tied to the clamp. Obviously the vendor wasn't going to remove these, the poor purchaser would have that task. If this was a sample of how she treated the machine what was the unseen part like? We decided not to buy!)

Once I had got the hang of threading up I found it easier to put in the plating thread first, then the main yarn. Have you tried to tie bright acrylic to a clamp? It needed a sailor with a running bowline to make it hold – well, in this case a knitter with a running bowline.

When doing the ribber I found the main yarn had a tendency to "stray" into the plating feeder. In the end I decided to disregard this, and the final affect was quite acceptable.

Now I was well away, the plating was going very nicely on the main part of the garment. For quickness I used a drop shoulder pattern, joining the shoulders, picking up for the sleeves and knitting downwards. So far, so good.

Possibly I made a mistake in picking up the sleeves; when made up this seam was very pronounced and lumpy (although I do this all the time on the old 4-ply acrylics).

Any "lumpiness" is normally overcome with a little judicious steaming not pressing the garment with an iron, but hovering above it with the steam. This time it was a disaster. The

front of the garment adopted a corrugated appearance; the back was still comparatively flat because I had not put the steam near it. The wretched sleeve heads were still lumpy and ugly.

By now it was eve of "his" birthday so in desperation I patted it and stroked it, folded it carefully and put it in a rather tight-fitting plastic bag, hoping it might straighten itself out a bit. Finally it went into the pretty wrapping paper.

I hoped that when it was on a "body" it would stretch out – but no such luck. My husband dutifully wore it, because he couldn't see the "corrugations" from where he was standing. It annoyed me every time I saw it; worse still what would the "doggy contingent" think? It was one thing to have an ancient garment showing honourable scars from long use, quite another to have a new garment badly knitted!

I considered unpicking it, but the thought of "unplating" (separating the two yarns), skeining, steaming and re-winding was too much. No, someone might buy it if I put it in a Jumble Sale and use it when working in their front garden! At least the knitter would be anonymous.

What about a sweater for my husband to wear in the garden? I went yet again to the cupboard and unearthed a cone of lambswool in a pale greyish blue that I had bought specifically to make something for myself. . . . Once again I made a couple of tension pieces, washed and pressed them.

The garment, in the making, gave me an attack of hay fever because of the oil in which it was spun, but never mind. Washed and pressed it looks fine; this time I made a raglan style, which fits much better on the shoulders. I think drop shoulders should be left for the youngsters who like to wear garments that look as though they were made for a giant so that they droop all over the place by intention!

As lambswool is fine and soft, I strengthened the welts by knitting a strand of polyester sewing thread in the same feeder as the main yarn. Placed in a little box on the back of the knitting table I find this unwinds quite happily if I knit slowly. Although I use a colour slightly paler than the original, it still makes the welts slightly darker than the main part, but this looks quite attractive. It will save me having to re-knit the cuffs in five years' time, I hope! I find that the polyester thread is easier to manage than nylon

thread (which is usually recommended), although of course the colourless nylon does not deepen the appearance like the sewing thread.

What have I learned from all this? That one must "plate" with two threads of the same composition. I have come to the conclusion that my yellowish-grey

yarn must have been wool, and of course I should have realised that bright acrylic has no "give" like the bulked variety. It will be a long time before I do any more plating. Although of course, there are some rather attractive patterns in the book for plated tuck stitch . . .

Joan Lafferty



"It was mummy's idea - she told me to help you off with your jumper."



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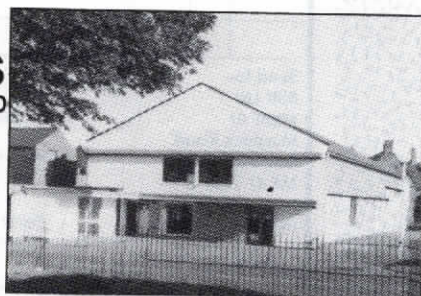
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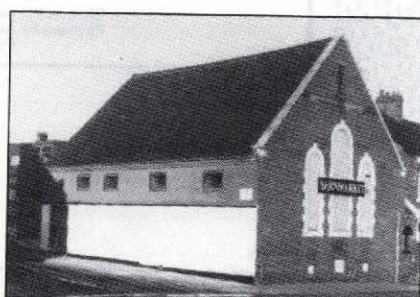


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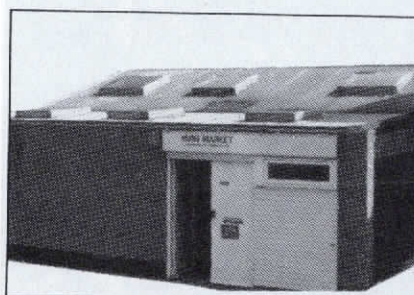
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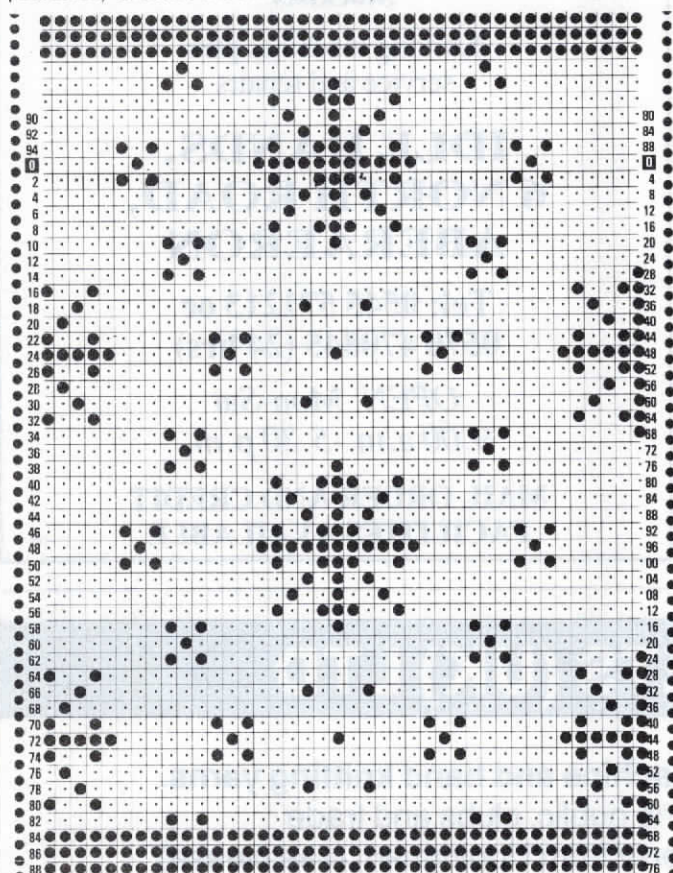


8119

It's just the time of year to be thinking about pretty snowflake designs – whether or not the snow is laying deep and crisp and even! This month's design is particularly effective if it's knitted

using a white yarn and fine silver or iridescent thread together to give the knitting an added sparkle.

Try brightening up ski hats, scarves, gloves and sweaters or knit a 'gift bag' for those otherwise awkward-to-wrap gifts. The sample was knitted in Bird's Eye Fair Isle.



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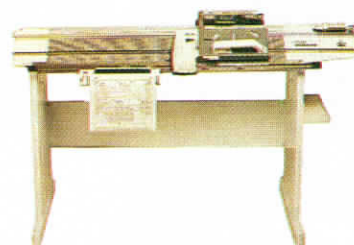
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Bernette



DUOMATIC UPDATE

OH DEAR!, IT'S DROPPED OFF THE MACHINE (PART TWO)

I expect by now you have tried the few methods of replacing work onto the machine that I gave you last time.

Now we are going to do some more complicated replacements and a few of the many variations of those you have already done. Choose two yarns of sufficiently contrasting colours to be able to distinguish between them when you are working. Cast on over about 40 needles on each bed and work about an inch in K/K rib.

Thread up a second feeding eyelet with your contrast and choosing a simple Deco Card (or an interesting printed pattern if you have no Deco), knit three to four inches in your favourite type of Fair Isle. When I am teaching this method personally to a learner I always use the Birds-Eye setting as it is the most helpful for gaining an understanding of how the fabric is built up.

You will learn how to handle this method best by choosing a card such as number 1, 2, 3, 5, 6b, or 7. Numbers 9, 10, and 11 should be left till later and number 15 holds special details which I will explain soon. Owners of Duo 5 machines without the Deco should use Stitch Pattern 11 B 7 in the instruction book or any of those in the little purple stitch books which are worked from a chart.

As explained before, open the needle-beds and push the work up from below. Then, working on the back-bed stitches ONLY and pushing your tool into the stitches about four rows from the top, pull the back-bed needles into the stitches. It does not matter at this stage whether you are trying to choose your background colour, your trimming colour or BOTH, or even if you have achieved a nice straight row.

Unravel the rows above the needles, first two rows in one colour then two in the other until you have a clean set of stitches on your back bed needles, re-setting your row counter as you do each row and pulling the yarn down behind the mast after each two rows.

Start now to give each front bed needle a stitch from those which are at present in mid air, and again, it does not matter which colour you pick out. Then unravel another few rows in a similar way but this time do it very carefully, until you have a clean row of both sets of stitches on the needles and the last row (that is – the top most one) is in the contrast colour. This is important as it is the last row of a series of four and must be on top. Attend to your wool and close the needlebeds.

Now, over a recognisable width (say about 30 needles wide) re-arrange your pushers to match the CONTRAST STITCHES actually on the needles. It does not matter at this stage whether you put your chosen ones into the working position or the rest position because you are going to let the machine reset them for you. Just make sure that all the pushers for the last row are either up OR down. Now, a row at a time, roll the card backwards watching the feelers until their arrangement is the same as the arrangement of the pushers (even if they are reversed). With the Deco Selector set at Zero, take it, unattached, to the left hand side. The pushers at the moment are arranged according to the row that is recently knitted, so operating the transport lever, advance the card by one row. A new set of feelers will have been selected by the card. There is the row you are GOING to use next. Now, still with the Deco set to Zero, push it to the right so that it can read the feelers, attach it to the lock, set selector to 4, reset your row counter if necessary and in the background colour knit two rows, followed by two rows in the trimming colour. Continue with all confidence, to knit your piece.

The problem with patterns such as on card 15, arise because each pusher arrangement CAN BE knitted twice and if you do not get back to the correct row of holes on the card you could end up with a faulty line across your work, so leave that type until you have some experience of the others.

People without the Deco will have to watch the chart they are working from until the pusher arrangement follows the line of crosses. Then re-arrange for the next row as above. A straight edged strip of paper, held at both ends by a hair grip or a paper clip, on your chart will make the lines easier to follow. That deals with the hard bit. If you have to take the work off the machine on purpose, make a record of all the settings, detach the Deco Selector and park it at the left, set the locks to N/N and with a

smooth yarn, knit one row, followed by several at N/GX and a similar number at GX/N. Drop it off the machine. When the time comes to replace the work all you have to do is to replace the first (bottom) row of the N/GX on the back bed needles, then the bottom row of the GX/N on the front bed. Unravel the surplus rows, then carefully undo the N/N row till your correct yarn is on the needles. Reset everything and go on knitting. (This is particularly

useful if you suddenly have to knit one garment while you are busy on another.)

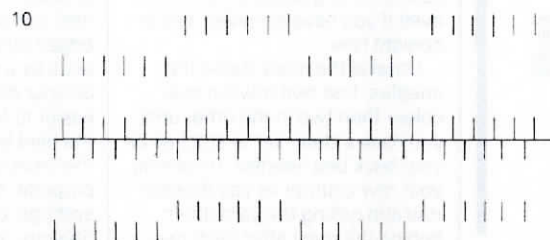
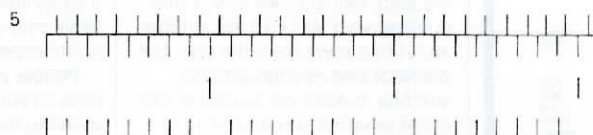
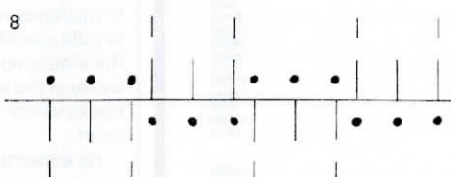
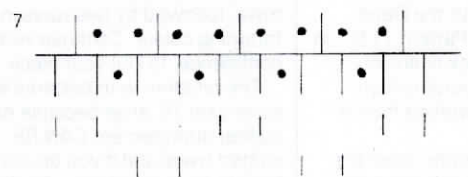
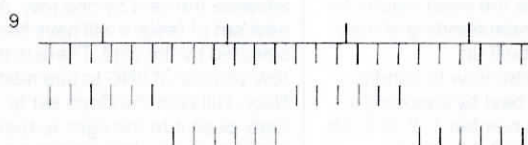
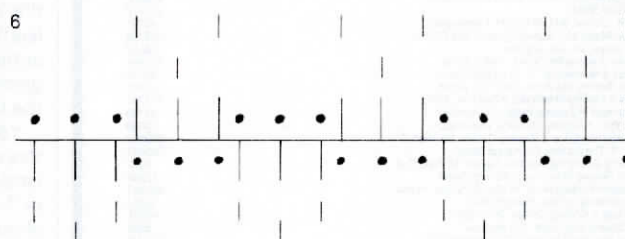
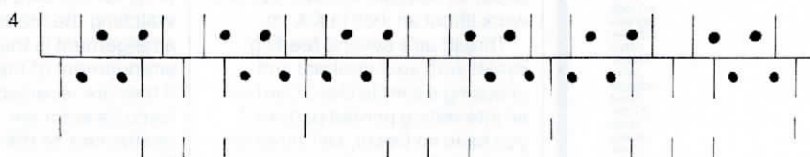
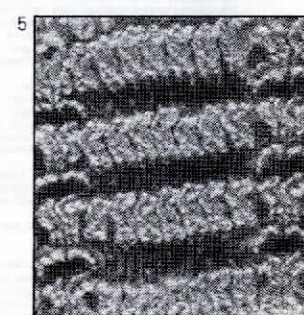
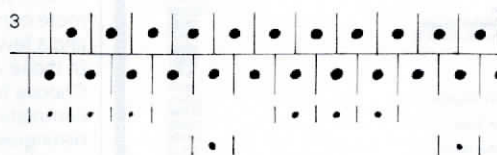
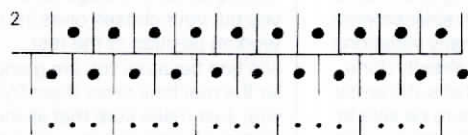
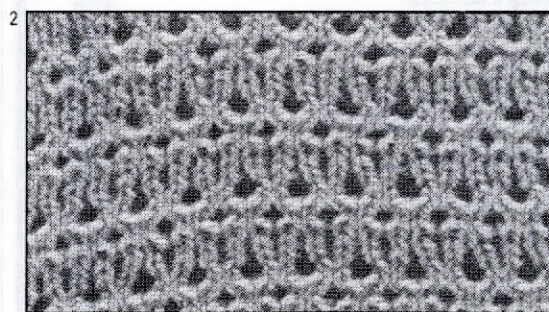
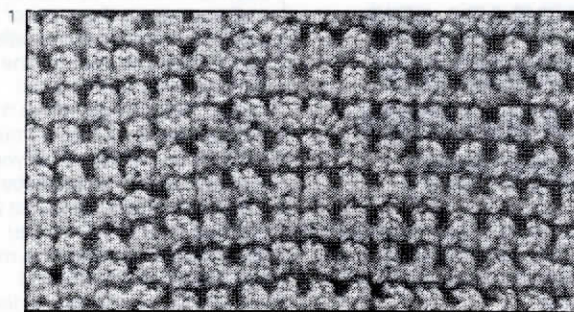
Suppose you are unlucky enough to run out of wool while knitting an AX pattern in either one or two colours, with two to six loops on each needle! Once you have got the work back on the machine the method of getting back to the right row is just the same as you have already practiced. It is the replacing of the work that is the tricky bit.

On no account must you apply any downward tension to your piece, as the AX loops and stitches will run down several repeats of the pattern and make you MOST frustrated.

If your piece is small, start again, otherwise thread a bodkin with a smooth contrast yarn and run it through all the obvious stitches on the AX side of the work (usually the front). Replace the backbed stitches. Unravel some rows, ignoring the bits of

yarn which are NOT stitches on the front bed, until you start to get collections of loops pulled up on to the needles and until you can cut the contrast yarn that you put in and replace the stitches it was holding, too. Finally, reset the Deco card with reference to the pushers just as you did on the Fair Isle bit. It is a bit of a back-breaking job and frankly I would prefer to start again.

CX, DX, EX, FX and HX arrangements are all treated in the



This month I thought it might be a good idea to introduce the newer knitters to some stitch patterns which they may not have met before. The Duomatic is such a versatile machine that the stitch pattern variations are almost endless. It is quite possible to invent patterns of your own by varying the needle settings, pushers and lock settings. It is really very easy to produce something quite new to you by chance. The first pattern on the list today came about when I forgot to bring pushers out of the blocking rail for a test piece. So always knit with a note book beside you, then you can jot down the instructions for anything new which you create. I find if I do not write the settings down as soon as I have knitted them I just cannot remember exactly what I did.

The first three patterns are for

same way.

Now for a couple of variants of the methods you have already practiced.

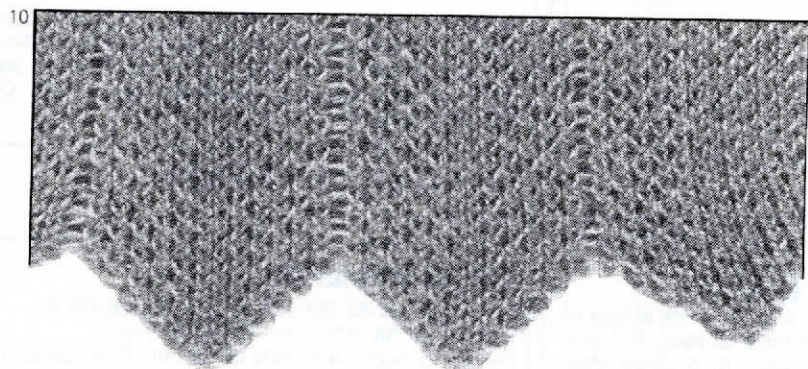
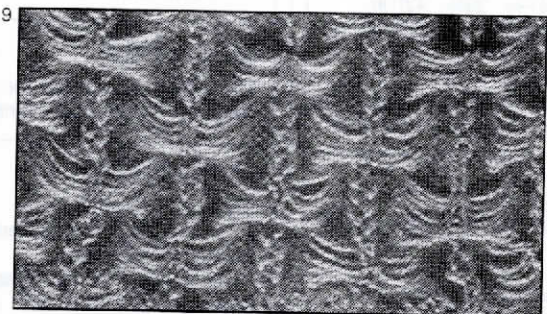
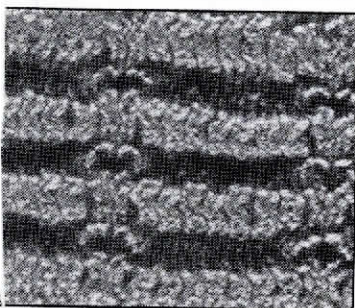
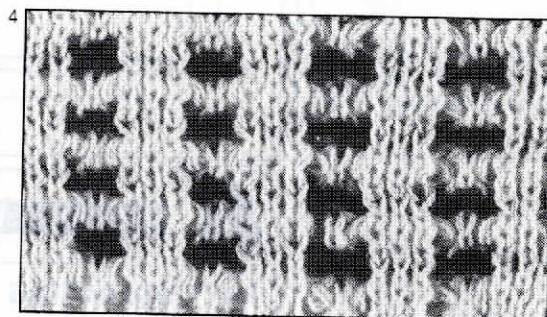
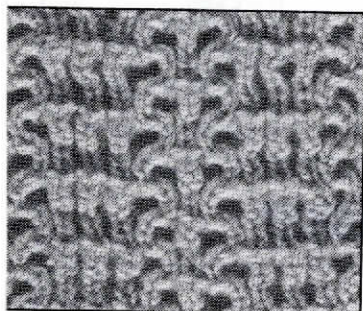
At the beginning, you replaced a piece of stocking stitch on to the back bed. There are two main ways to put it on the front instead. You can either hold your tool so that the eye end points TOWARDS you and from the back pull the front bed needles into the stitches, or you can replace the work on the back bed as before

on the row above the correct yarn then push one eye of the double bodkin into the correct stitch, tip the tool over and pull the front bed needle into the new stitch unravelling the last contrast as you go. This takes longer, but is less subject to error. Another way to replace single-bed work you have taken off on purpose is to turn the contrast flap rows down, so that the two smooth sides are facing each other and run a line of tacking thread along to keep them

in place. The top row of the correct yarn is now standing up and it is very simple to replace the correct stitches on their needles. Leave the contrast knitting where it is until the piece is finished and pull it away later. If you have a raveling cord it is useful to knit a row with this before you remove the work as it is nice and smooth and pulls away easily. You can also use this method in double bed work provided you have knitted the waste rows, first on

one bed then on the other. Turn down and tack BOTH flaps separately this time. Now there are a lot of variations of all these methods which will occur to you, let me know if you find a good one and we will publish it if it is sufficiently interesting. In another article, I will deal with increasing and decreasing several times within a row using some of the techniques that I hope you have practiced with me already.

Dorothy Gill



four ply yarn and they all make a nice chunky style of fabric and are a change from the usual Fisherman's Rib. I used Bramwell's four ply acrylic.

1. Set up needles for 1x1 rib. Handle up, orange strippers. Cast on then knit in pattern sequence with stitch size set to 4 3/4/4 3/4 (this can be varied to suit your yarn). Set lock to N/AX. Knit 4 rows. Set lock to N/N. Knit 4 rows. These eight rows form the pattern. I find it better to have the end needle at both ends on the back bed.

2. Again set up for 1x1 rib. Handle up, orange strippers. Cast on then arrange pushers. Set stitch size to 4 3/4/4 3/4. Set lock to N/AX, knit 4 rows. Set lock on N/N and knit 4 rows.

3. This is an "Aran" type stitch. As before, set up and cast on for

1x1 rib then arrange pushers.

Set stitch size to 4 3/4/4 3/4. Set lock to N/AX and knit 2 rows, set lock on N/AX 0 and knit 2 rows. When you have tried this then, keeping the same needle setting and pattern sequence, move the pushers to different settings and see whether you can create something new.

All of those three settings are ideal for knitting easy drop sleeved sweaters and they seem to satisfy the demand for chunky knits.

4. This pattern is an ideal one for using up a small amount of fine mohair or even a fine shiny yarn, by combining it with two strands of 2/30 high bulk acrylic. Set up needles and pushers as diagrams. Handle down. Orange strippers.

Cast on then stitch size 5/5 (this

gives a loose light fabric but can be changed to suit your requirements). Set lock to N/AX and knit 6 rows of 2/30's using 2 strands together then knit 2 rows of mohair (I used Elsa by Yeomans).

5. This pattern needs a fine yarn. I have used 2 strands 2/30's. Cast on for FN rib. Handle down, orange strippers, then arrange pushers.

Set lock to N/AX, knit 2 rows, then N/AX 0 and knit 4 rows. This gives a "chunky" fabric.

6. This is an easy one with no lock change just a colour change. Set up for 1x1 rib. Handle up, orange strippers, then arrange needles and pushers as diagram. Handle up, black strippers. Set lock to AX/AX and knit 2 rows colour

1, 2 rows colour 2.

7. Start this pattern with a 2x1 setting. Cast on. Handle down, orange strippers. Use 2 strands of 2/30's. Transfer as diagram.

Set stitch size to 4/4. Set lock to N/N, knit 2 rows. Set lock to N/AX 0, knit 6 rows.

8. This is an old Passap favourite and is fully reversible. Set up for 1x1 rib, then after cast on transfer.

Handle up, black strippers. Set lock to AX/N, knit 4 rows. Set lock to N/AX, knit 4 rows.

9. I have used a 2/14's brushed acrylic for this sample, but most yarns up to four ply will be suitable if you adjust the stitch size. Set up and cast on for 1x1 rib. Transfer as diagram. Handle down black strippers.

I used stitch size 5/6. Set lock to N/N, knit 2 rows then N/BXO knit 8 rows.

10. This needs 2 ends of 2/30's acrylic or a similar weight yarn. Set up for full needle rib, cast on then arrange pushers as diagram.

Handle down, orange strippers. Set lock to AX/AX, knit 2 rows rack to left, knit 2 rows rack to right. I used a 2/14's brushed acrylic at stitch size 4/4.

So now you have ten of the many stitch patterns which the Duomatic can knit. I do hope that you will try them out on your Duomatic and perhaps they will inspire you to create some patterns of your own. Any one of these (except perhaps No 10) knitted in a simple shape will give you a super sweater.

I have knitted samples of some of the stitches, but some I have left for you to knit for yourself. So come along, get out your yarn and start knitting or you will never know what the others look like!

If you ever have free time, then sit down and play with the pushers and lock settings until you create a new fabric. Wouldn't it be wonderful if all Duomatic knitters were given, by law, one day a week for creative knitting. I wonder if it would be worthwhile lobbying our M.P.'s? Perhaps not! Anyway, happy knitting.

Hazel Duignan

7 WOMAN'S SLEEVELESS VEST

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. We used a Knitmaster SK560 Electronic.

MATERIALS

Atkinson's Secrets.
1 [1, 1, 1] × 500g cone in Papillon (MY).

Secrets is 56% Viscose, 36% Acrylic, 8% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 91 [96, 101, 107] cm, 35½ [37¼, 39¼, 42] in.
Length to shoulder (adjustable) 46 [46, 48.5, 48.5] cm, 18 [18, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK AND FRONT ALIKE

Push 138 [146, 154, 162] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 10 rows. Using MT+2, K 1 row. Using MT-2, K 10 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT-1, K 1 row *. Set RC at 000. Using MT, K 94 [94, 100, 100] rows. Work measures 26 [26, 27.5, 27.5] cm, 10¼ [10¼, 11, 11] in. Adjust length at this stage, if required.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 110 [118, 126, 134] sts rem, then on every foll alt row until 96 [100, 104, 108] sts rem. K 28 [24, 24, 20] rows.

SHAPE NECK

Using a length of MY, cast off centre 12 [14, 16, 18] sts. Push 42 [43, 44, 45] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at neck edge on every row until 28

[29, 30, 31] sts rem, then on every foll alt row until 22 [23, 24, 25] sts rem. K 5 rows.

SHAPE SHOULDER

Cast off 5 [6, 6, 6] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [5, 6, 7] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

NECKBAND

Join right shoulder seam. Push 176 [180, 184, 188] Ns to WP. Work as for back and front from * to *. With P side facing, pick up 88 [90, 92, 94] sts around back neck edge and 88 [90, 92, 94] sts around front neck edge and place on to Ns. Using MT+2, K 2 rows. Cast off.

ARMHOLE BANDS

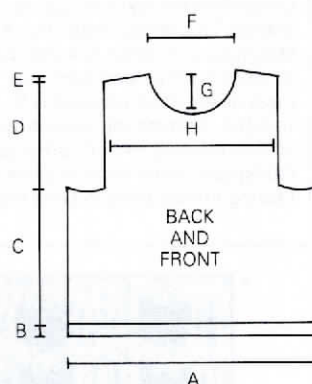
Join left shoulder and neckband seam. Push 124 [124, 130, 130] Ns to WP. Work as for back and front from * to *. With P side facing, pick up 124 [124, 130, 130] sts around armhole edge and place on to Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on ball bands.

MAKING UP

Join side seams.



A = 46 [48.5, 51, 54] cm
B = 2.5 cm
C = 23.5 [23.5, 25, 25] cm
D = 20 [20, 21, 21] cm
E = 1.5 cm
F = 17 [18, 18.5, 19] cm
G = 9 cm
H = 32 [33, 34.5, 36] cm

8 TEXTURED JACKET

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines. We used a Knitmaster SK560 electronic.

MATERIALS

Atkinson's Chenille.
1 [1] × 500g cone in Jade (MC).
Atkinson's Secrets.
1 [1] × 500g cone in Papillon (C).
Knitting-in elastic in dark colour.

Atkinson's Chenille is 100% Acrylic. Atkinson's Secrets is 56% Viscose, 36% Acrylic, 8% Polyester. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 98 [115] cm, 38½ [45¼] in.
Length to back neck 49.5 [51.5] cm, 19½ [20¼] in.
Sleeve seam 43.5 [44.5] cm, 17¼ [17½] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

29 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card as shown, before starting to knit.

ELECTRONIC MACHINES

Fill in pattern card, as shown, before starting to knit.

7/8





9 LONG-LINE CARDIGAN

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Emu Supermatch Chunky.
10 [11, 11] × 50g balls in Black (MC).
3 [3, 4] × 50g balls in Cerise (A).
2 [2, 2] × 50g balls in Jade (B).
5 buttons.
Pair of 4 mm knitting needles.

Emu Supermatch Chunky is 65% Acrylic, 15% Nylon, 20% wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Emu Wools Ltd, Leeds Road, Greengates, Bradford BD10 9TE.

SILVER GAUGE READING

Very heavy yarn.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 110 [115, 120] cm, 43¼ [45¼, 47¼] in.
Length to back neck 72 [73, 74] cm, 28¼ [28¾, 29] in.
Sleeve seam 45 cm, 17¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8, keyplate 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always twist yarns together when changing colours in intarsia to prevent a hole forming.

BACK

Push 90 [94, 98] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Place intarsia patt as follows: K 14 [15, 16] sts in MC, 18 sts as 1st row from Chart, 26 [28, 30] sts in MC, 18 sts as 1st row from Chart and 14 [15, 16] sts in MC. Cont in intarsia patt as set, K 137 [139, 141] rows. RC shows 139 [141, 143] and work measures 63 [64, 65] cm, 24¾ [25¼, 25½] in.

SHAPE SHOULDERS

Cast off 16 [17, 18] sts at beg of next 4 rows. Cast off rem 26 sts.

RIGHT FRONT

Push 42 [44, 46] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Place intarsia patt as follows: K 14 [15, 16] sts in MC, 18 sts as 1st row from Chart and 10 [11, 12] sts in MC. Cont in intarsia patt as set,

K 80 [82, 84] rows. RC shows 82 [84, 86].

SHAPE FRONT EDGE

Dec 1 st at beg of next and every foll 4th row until 32 [34, 36] sts rem. K 20 rows. RC shows 139 [141, 143] and work measures 63 [64, 65] cm, 24¾ [25¼, 25½] in.

SHAPE SHOULDER

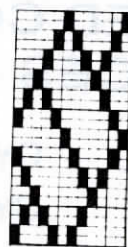
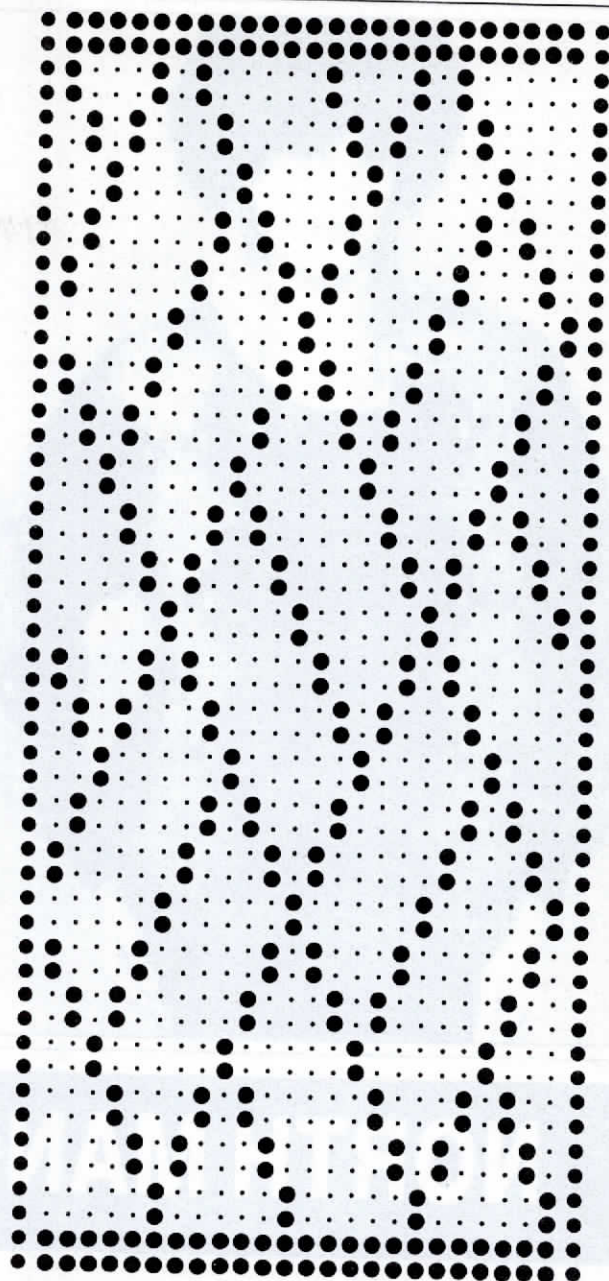
Cast off 16 [17, 18] sts at beg of next row, K 1 row. Cast off rem 16 [17, 18] sts.

LEFT FRONT

Work as for Right Front, reversing shapings by reading right for left.

SLEEVES

Push 46 [48, 50] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Place intarsia patt as follows: K 14 [15, 16] sts in MC, 18 sts as 1st row from Chart and 14 [15, 16] sts in MC. Cont in intarsia patt as set,



Using MT, shape sides by inc 1 st at each end of next and every foll 7th row until there are 123 [129] sts. K 13 [17] rows. RC shows 140 [144] and work measures 43.5 [44.5] cm, 17¼ [17½] in.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 97 [103] sts rem, then on every row until 37 [43] sts rem. Cast off.

NECKBAND

Join shoulder seams. Push 115 [123] Ns to WP. Work as for Back from * to *. With P side facing, pick up 115 [123] sts around neck edge and place on to Ns. Using MT+1, K 1 row. Cast off.

FRONT BANDS

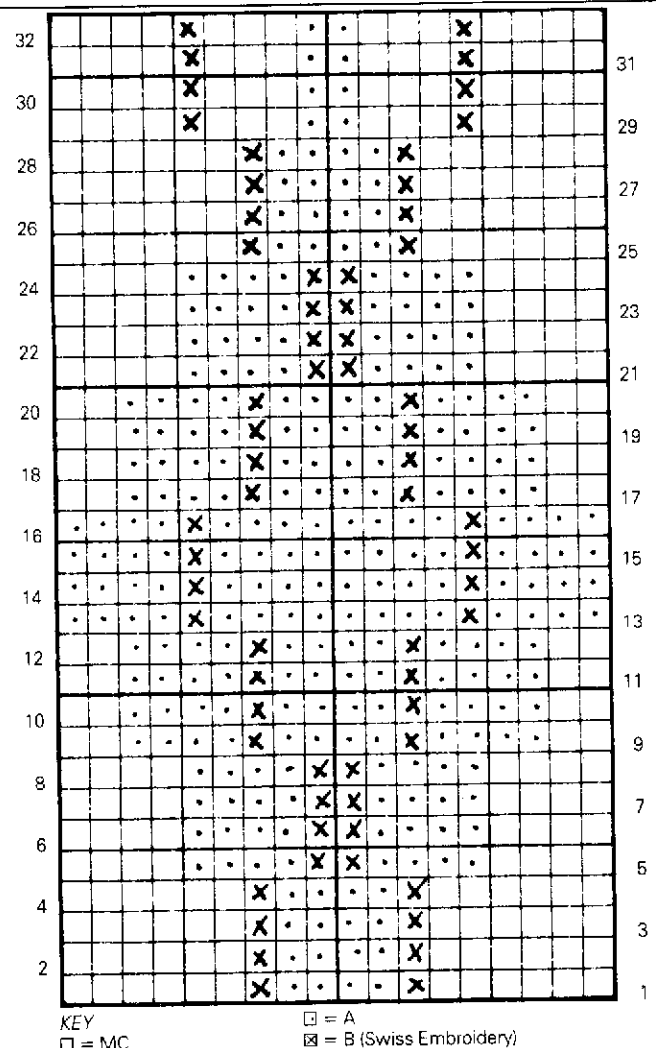
Push 98 [104] Ns to WP. Work as for Back from * to *. With P side facing, pick up 6 sts along side edge of neckband, 86 [92] sts along front edge and 6 sts along side edge of hem and place on to Ns. Using MT+1, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on care band.

MAKING UP

Join side and sleeve seams. Set in sleeves.



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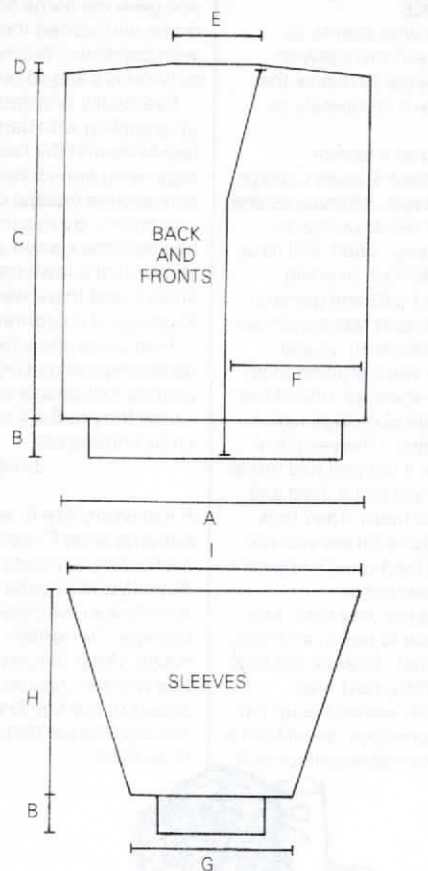
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B = 7 cm	G = 28.75 [30, 31.25] cm
C = 63 [64, 65] cm	H = 38 cm
D = 2 cm	I = 52.5 [53.75, 55] cm
E = 16 cm	

K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 84 [86, 88] sts. K 7 rows. RC shows 84 and work measures 38 cm, 15 in. Cast off.

BACK WELT

With wrong side facing and using 4 mm needles, pick up 90 [94, 98] sts along lower edge. With right side facing and using MC, K 1 row, dec 12 sts evenly. 78 [82, 86] sts. Work 7 cm, 2¾ in K 1, P 1 rib. Cast off in rib.

FRONT WELTS

With wrong side facing and using 4 mm needles, pick up 42 [44, 46] sts along lower edge. With right side facing and using MC, K 1 row, dec 6 sts evenly. 36 [38, 40] sts. Work 7 cm, 2¾ in K 1, P 1 rib. Cast off in rib.

CUFFS

With wrong side facing and using 4 mm needles, pick up 46 [48, 50] sts along lower edge of sleeve. With right side facing and using MC, K 1 row, dec 14 sts evenly. 32 [34, 36] sts. Work 7 cm, 2¾ in K 1, P 1 rib. Cast off in rib.

BUTTON BAND

Join shoulder seams. Using 4 mm needles and MC, cast on 10 sts. Work in K 1 P 1 rib until band fits up left front edge to centre back neck when slightly stretched. Cast off in rib. Sew neatly in place. With pins, mark the position of five buttons, first 2.5 cm from lower edge, fifth at beg of front shaping and rem three spaced evenly between.

BUTTONHOLE BAND

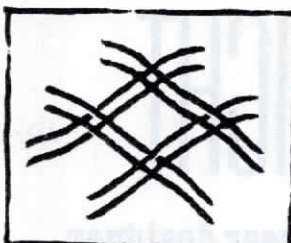
Work as for Button Band, making buttonholes to correspond with button positions as follows:
1ST BUTTONHOLE ROW. Rib 4, cast off 2 sts, rib to end.
2ND BUTTONHOLE ROW. Rib 4, cast on 2 sts, rib to end.
When completed, sew neatly in place.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join centre back seam in bands. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Swiss darn lines in B as marked on Chart. Sew on buttons to correspond with buttonholes.



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SPOTLIGHT

on Ann Durkan, knitwear designer

'Classic... you can dress them up so they're suitable for all sorts of occasions... wearable, you can put them on and forget about them... most of all you feel happy in them and that boosts your confidence and makes you feel good.' That's how Ann describes her clothes – and that's just how enthusiastic knitters who buy her stylish designer patterns feel too.

What is it that gives her designs that edge, that special something? 'Two reasons I think. First, I was trained as a fashion designer and secondly for years I've been designing, making and selling finished garments directly to my customers. This means I've had people of all sizes, all ages (my eldest customer is 90) to cater for.'

This wide range is reflected in her patterns, too – many of her dresses, tops, suits and coats go from size 8 to 22. They would look equally good on a youthful size 8 and on someone more mature and generously built – not to mention everyone in between. They can all be made on standard gauge machines using easily obtainable yarn.

FRESH FIELDS

Producing patterns for the home knitter, rather than selling the completed clothes, is a fairly new development for Ann. 'It began because of customer demand. When I had a stand at an exhibition, knitters kept coming up and asking me how the garments were made. When I told them, they wanted to make them themselves.' So she began producing patterns and started selling them at knitting, rather than fashion, exhibitions.

'Beginners would come up to the stand and say, "That's lovely, but I couldn't make anything like that." When I asked them if they could knit a jumper, with all that entails, and they said yes, I assured them they could certainly knit my designs – they were easy, just straight pieces. In fact beginners like them because (as they've no preconceived ideas) they do exactly as I tell them in the pattern, it works and they're thrilled with the result.'

STEP BY STEP

Ann's instructions are unique – she calls it 'my ladder method of writing'. She lists materials, gives tension and so on, and follows this with a diagram. 'Then come the instructions. They're numbered and go up the skirt – hence the ladder method. I do this because I've never been able to

understand what I call the shorthand of patterns myself!

When she's designing clothes in her 'studio in my moth-eaten garden', Ann uses a dressmaker's dummy to see what they look like in the round. 'Then I borrow my next door neighbour's body! I must see movement – how they look when someone's wearing them and moving about, not just standing still. Then, if necessary, I can make any adjustments.'

Her approach is rather like a dressmaker's. She knits the shapes, like the cut-out fabric pieces, then sews them together to make the individual garment. The importance of sewing up and finishing is something she stresses in her patterns.

PURE CHANCE

For someone who seems so much at home in the knitwear scene it's strange to realise that Ann came into it completely by chance.

She trained as a fashion designer at West Sussex College of Art and Design. Afterwards she took some of her drawings to *Vogue magazine*. 'I had, still have, a bias towards flash evening frocks – lots of glitz and glamour, the kind of thing at fashion shows that makes people sit up and notice if they were tending to go off to sleep. However, one of the last things I did at college was a knitwear project – the people at *Vogue* picked it out and told me to go off home and knit it. I did and took it back to them. They took me to New Bond Street and into one of those boutiques I wouldn't have dared set foot in.'

'But they were very kind, said they would like to buy it, and how much did it cost. To work out how much something cost was something you weren't taught at college in those days, so I hadn't a clue. The shop helped me price it

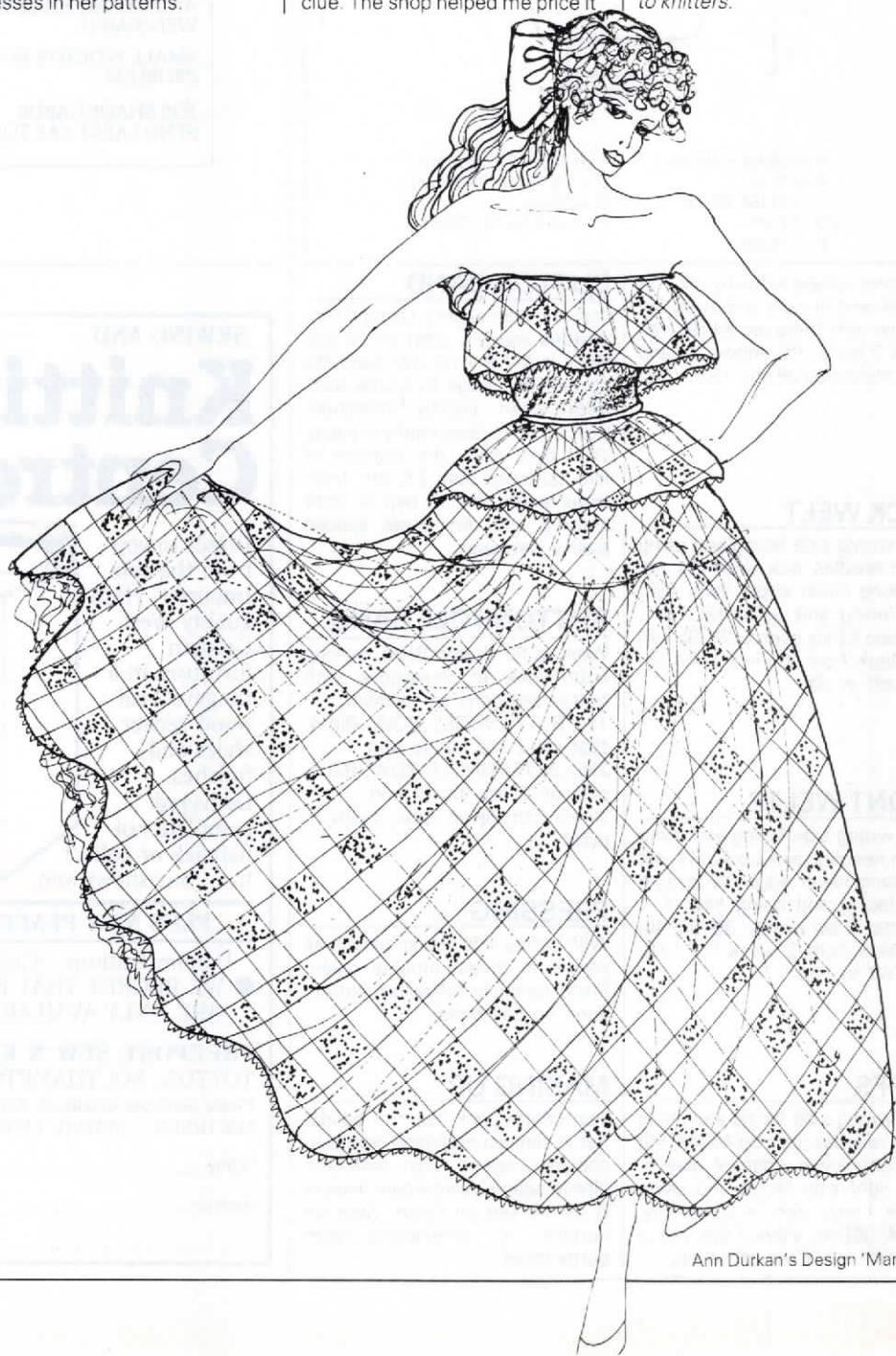
and gave me some orders. I went home and started the struggle with deadlines, finding good outworkers and so on.'

Eventually Ann decided to give up grappling with hard-to-keep-to deadlines and the hassle of organising outworkers and concentrate instead on personal customers. By this time her work had become known as she'd shown it at a few local fashion shows, and there was no shortage of customers.

Ever since she's been designing and making the kind of clothes that people want to wear – now they're the kind we can enjoy knitting too.

June Weatherall

If you would like to see Ann's patterns send £1 (refundable with first order) for a copy of her illustrated mail order catalogue to Ann Durkan, Michaelmas Cottage, Twineham, Nr Haywards Heath, West Sussex RH17 5NN. She will also include samples and details of the fine lurex and 120's sewing threads that she supplies to knitters.



Ann Durkan's Design 'Margaret'

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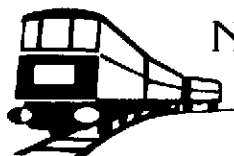
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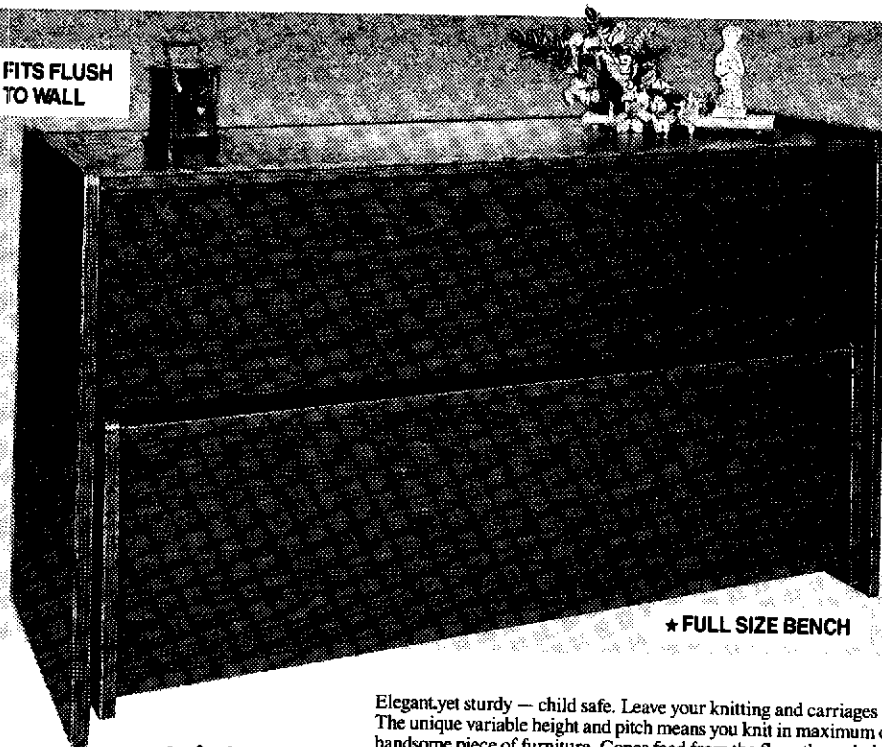
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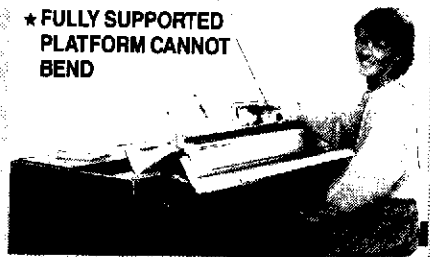


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10 HIS 'N' HER SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Spectrum Linaria 4 ply.

1 [1, 1, 1, 1, 2, 2, 2, 2] x 500g cones in Confucius or Maroon (MY).

Linaria is 100% Courteille. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield HD3 4LU.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust or chest 87 [92, 97, 102, 107, 112, 117, 122, 127, 132] cm 34 [36, 38, 40, 42, 44, 46, 48, 50, 52] in.

Actual size 95 [100, 105, 110, 115, 120, 125, 130, 135, 140] cm, 37½ [39½, 41½, 43½, 45½, 47½, 49½, 51½, 53½, 55½] in.

Length to shoulder 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] cm.

Sleeve seam 43 [44, 44, 44, 46, 46, 46, 47, 47] cm, 17 [17¼, 17¼, 17¼, 18, 18, 18, 18½, 18½, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

BACK

Insert card and lock on first row. Push 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] Ns at left and right of centre 0 to WP. 116 [122, 128, 134, 140, 146, 152, 158, 164, 170] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st ** K 197 [197, 197, 197, 203, 203, 203, 203, 203, 203] rows. RC shows 198 [198, 198, 198, 204, 204, 204, 204, 204, 204] rows. Work measures 39 [39, 39, 39, 40, 40, 40, 40, 40, 40] cm, 15¼ [15¼, 15¼, 15¼, 15¼, 15¼, 15¼, 15¼, 15¼, 15¼] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every alt row until 82 [88, 92, 96, 102, 106, 110, 116, 120, 124] sts rem, then on every foll 4th row, until 78 [82, 86, 90, 94, 98, 102, 106, 110, 114] sts rem. K 78 [86, 90, 94, 102, 106, 110, 118, 122, 126] rows. RC shows 312 [324, 330, 336, 354, 360, 366, 378, 384, 390] and work measures 58 [60, 61, 62, 65, 66, 67, 69, 70, 71] cm, 23 [23½, 24, 24½, 25½, 26, 26½, 27, 27½, 28] in.

SHAPE SHOULDERS

Cast off 3 [4, 4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next 10 rows and 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 36 [38, 40, 42, 42, 44, 46, 48, 50, 52] sts and release from machine.

FRONT

Work as for Back to **. K 185

[185, 185, 185, 191, 191, 191, 191, 191] rows. RC shows 186 [186, 186, 186, 192, 192, 192, 192, 192, 192] rows. 12 rows less have been worked to armhole than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 58 [61, 64, 67, 70, 73, 76, 79, 82, 85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st (2 sts in) at neck edge of next and foll 7th row. K 4 rows.

SHAPE ARMHOLE

Cont to dec 1 st at neck edge on every 7th row from previous dec and at the same time, cast off 4 sts at beg of next row. K 1 row. Dec 1 st [2 sts in] at armhole edge on every alt row until 35 [38, 40, 41, 44, 46, 48, 51, 52, 54] sts rem, then on every foll 4th row until 32 [33, 35, 37, 38, 40, 41, 43, 45, 46] sts rem. Cont to dec at neck edge only on every 7th row from previous dec until 21 [22, 23, 24, 26, 27, 28, 29, 30, 31] sts rem. K 6 [11, 10, 9, 21, 20, 19, 24, 23, 22] rows.

SHAPE SHOULDER

Cast off 3 [4, 4, 4, 4, 4, 4, 5, 5, 5] sts at beg of next and foll 4 alt rows. K 1 row. Cast off rem 6 [2, 3, 4, 6, 7, 8, 4, 5, 6] sts. With carriage at right, unravel nylon

cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shapings.

SLEEVES

Insert card and lock on first row. Push 24 [25, 27, 28, 28, 30, 31, 31, 33, 34] Ns at left and 23 [25, 26, 28, 28, 29, 31, 31, 32, 34] Ns at right of centre 0 to WP. 47 [50, 53, 56, 56, 59, 62, 62, 65, 68] Ns. Work as for Back from * to *.

1ST, 3RD, 6TH & 9TH SIZES

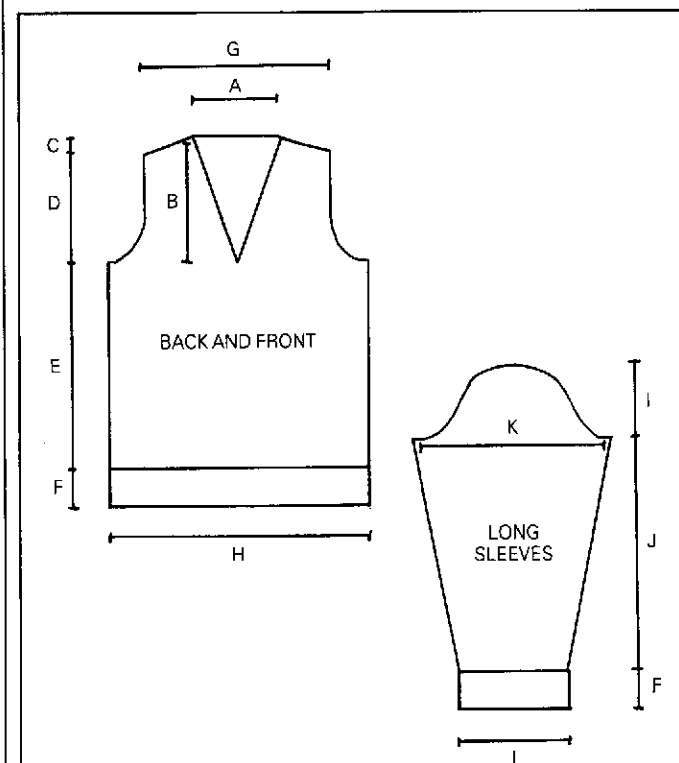
Inc 1 st at right edge.

2ND, 5TH & 8TH SIZES

Inc 1 st at each end.

ALL SIZES

48 [52, 54, 56, 58, 60, 62, 64, 66, 68] sts. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. Shape sides by inc 1 st (2 sts in) at each end of every 12th [12th, 12th, 11th, 11th, 11th, 10th, 10th, 10th, 9th] row, until there are 82 [86, 90, 94, 98, 102, 106, 110, 114, 118] sts. K 17 [23, 11, 18, 19, 8, 19, 15, 5, 20] rows. RC shows 222 [228, 228, 228, 240, 240, 240, 246, 246, 246] and work measures 43 [44, 44, 44, 46, 46, 46, 47, 47, 47] cm, 17 [17¼,



A = 15 [15.5, 16.5, 17.5, 17.5, 18, 19, 20, 20.5, 21.5] cm
B = 23 [25, 26, 27, 29, 30, 31, 33, 34, 35] cm
C = 2 cm
D = 19 [21, 22, 23, 25, 26, 27, 29, 30, 31] cm
E = 33 [33, 33, 33, 34, 34, 34, 34, 34, 34] cm
F = 6 cm
G = 32.5 [34, 35.5, 37.5, 39, 40.5, 42.5, 44, 45.5, 47.5] cm
H = 47.5 [50, 52.5, 55, 57.5, 60, 62.5, 65, 67.5, 70] cm
I = 13.5 [15.5, 16.5, 17.5, 19.5, 20.5, 21.5, 23.5, 24.5, 25.5] cm
J = 37 [38, 38, 38, 40, 40, 40, 41, 41, 41] cm
K = 34 [35.5, 37.5, 39, 40.5, 42.5, 44, 45.5, 47.5, 49] cm
L = 20 [21.5, 22.5, 23, 24, 25, 25.5, 26.5, 27.5, 28] cm

17¼, 17¼, 18, 18, 18, 18½, 18½, 18½ in.

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 44 [40, 42, 44, 40, 42, 44, 40, 42, 44] sts rem, then on every foll alt row, until 24 sts rem. Cast off **

NECK BAND (2 pieces)

Join shoulder seams. Push 90 [96, 102, 105, 111, 117, 120, 126, 129, 135] Ns to WP. With P side facing, pick up 69 [74, 79, 81, 86, 91, 93, 98, 100, 105] sts along front edge and 18 [19, 20, 21, 21, 22, 23, 24, 25, 26] sts across half of back neck, inc 3 [3, 3, 3, 4, 4, 4, 4, 4, 4] sts evenly and place onto Ns. Inc 1 st at each end. 92 [98, 104, 107, 113, 119, 122, 128, 131, 137] sts. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st onto adjacent N and push empty Ns to NWP. Using MT-1, dec 1 st (2 sts in) at front edge on next 5

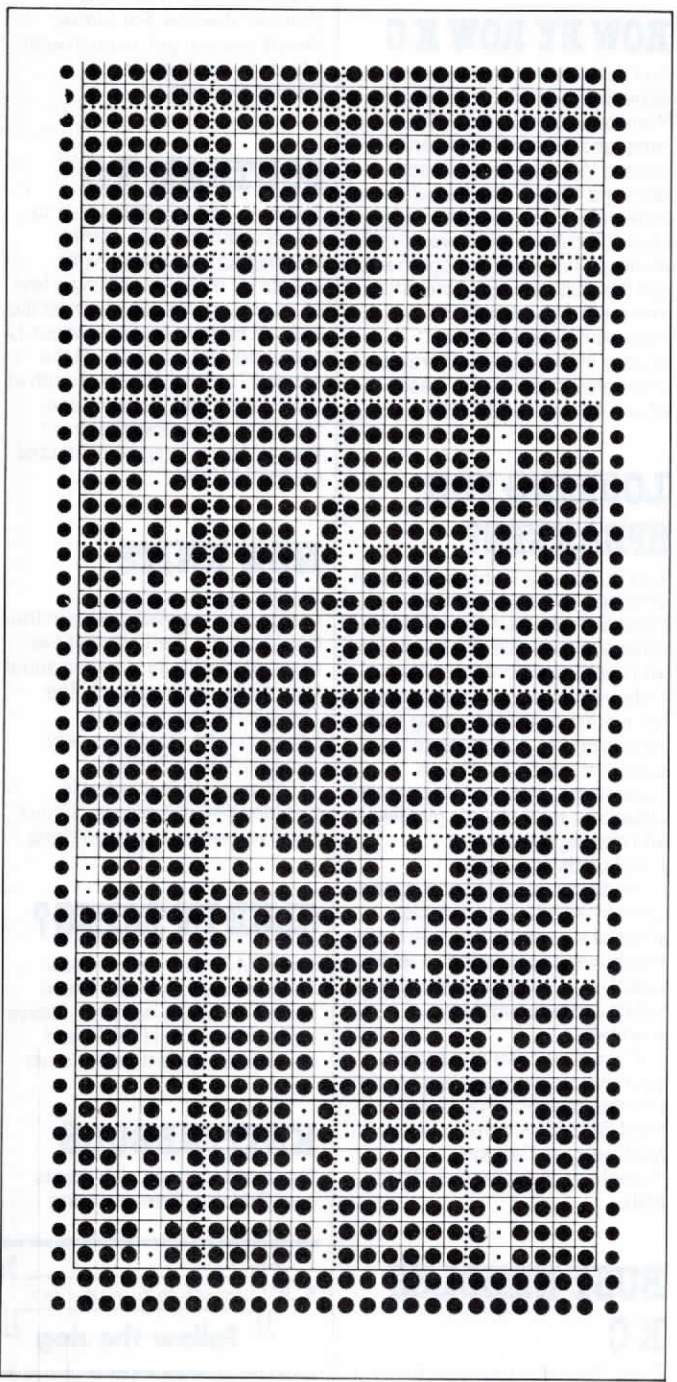
rows. Using MT-2, dec 1 st (2 sts in) at front edge on next 7 rows. K 1 row. Inc 1 st (2 sts in) at front edge on next 7 rows. Using MT-2, inc 1 st (2 sts in) at front edge on next 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st onto empty N. Using MT, inc 1 st (2 sts in) at front edge on next row. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

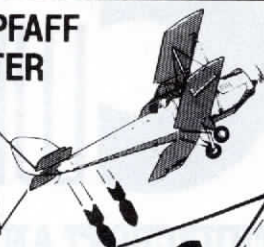
Join neckband, side and sleeve seams. Set in sleeves. Fold neck band in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.



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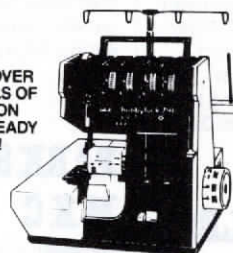
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CLUB LINE

THURCROFT AND DISTRICT M K C

'Before I started the club we didn't know of any in the area, but now one or two are "popping up"', writes Mavis Brookes. 'I would be very pleased to hear from other organisers in the Rotherham area with a view to exchange ideas etc. We have been going for under a year and have around 50 regular members.' The club meets every fortnight on Mondays at 7.15pm in the Welfare Hall, Thurgroft.

Other club organisers, or anyone interested in joining the club can contact, Mavis on 0709 549376.

BIZZY NEEDLES M K C

The club have changed their venue - they now meet at Kenningtons Community Centre every alternate Wednesday afternoon from 1pm to 3pm. They are basically a self-taught group and work on a new idea each fortnight. Anyone who would like further details can contact the organiser, Gillian Bignall on Purfleet 868769.

CLUBS IN THE SLOUGH AREA

The Slough area sounds well off for clubs. Moira Hayward has written to tell us about the three she is involved in.

The Langley Machine Knitting Club meets at Westfield Hall, Severn Crescent, Langley on the first Wednesday in the month (July and August excepting) from 7.30pm to 9.30pm.

Farnham Royal/Common Machine Knitting Club gets together on the first Thursday in the month between 7.30pm and 9.30pm at the Emily Jubb Hall, Rectory Close, Farnham Royal.

The Passap Machine Knitting Club meets once a month in members' homes. For further details contact Moira on 0753 42063. Moira also gives private tuition.

PARK STREET M K C

Between 7.30pm and 9.30pm the club gets together in Park Street Village Hall, Park Street, St Albans on the second Monday of each month. Club secretary Mrs M Singleton can give you further details on St Albans 60627.

MANOR HOUSE M K C

The club meets, appropriately, at the Manor House Neighbourhood Centre, Haddenham Road, Leicester every Friday evening, between 7.30pm and 9.30pm. 'We warmly welcome new members,' says Elaine Lester. 'We are now in our ninth year and still growing strong. We have two demonstrations every week, one

especially for beginners. In February we hold our annual sweater competition which is judged by outside judges and prizes are given for each category: child's classic, lace/textured and Fair Isle.' You can contact Elaine on Leicester 826244.

COLUMBA K C

The club meets on alternate Sunday evenings between 7pm and 9pm at the Columba Club, Llandaff Road, Cardiff. Doreen Gerpe (sorry if we've spelt your surname wrongly, Doreen, but your signature's hard to read) writes: 'We would love to see new members. Our group contains very experienced knitters and also some who have only just bought a machine. Everyone is welcome'. You can contact Doreen on 0222 45692.

ROW BY ROW K C

Sue Jelks has written to tell us about the club which is based in Wanstead, East London. They meet once a month on every second Wednesday between 8pm and 10pm. 'We are quite a new club and as yet don't have many members. We have no club leader so we all pulled together to get the club running successfully. The meetings are held in Aldersbrook Tennis Club. If anyone in the Wanstead area is interested in joining us, please phone me on 01-530 2654.'

LOOKING FOR SPEAKERS?

Ann Durkan is a knitwear designer who runs her own business in West Sussex. As well as all her other activities she gives lectures and demonstrations to knitting clubs which cover many aspects of creative machine knitting and related crafts. Just some of the topics included are: design inspirations, pattern variations and adaptations, easy shapes glorified and making the most of punchcards and charts.

In addition to taking completed garments and lots of samples when she demonstrates, Ann also brings along to meetings a wide selection of patterns and charts which can be bought by members.

If you would like Ann to visit your club either telephone her on her new telephone number 0444-881556 or write to her at Michaelmass Cottage, Twineham, West Sussex RH17 5NN.

BUSY NEEDLES K C

Every Thursday between 6.30pm

and 9pm is get-together time for this club. They meet at the Multipurpose Centre, Aytton Road, Oxclose, Washington, Tyne and Wear. For any further details you can telephone Mrs Maureen Glendenning on 091-416 8484.

HORSHAM M K C

The David Bryce Centre, New Street, Horsham is the venue for club meetings. Members get together on the third Tuesday of each month (except December) at 7.30pm. If you would like any more information, please write to Mrs Margaret Smith, Slapps Cottage, Tullens Toat, Pulborough, W. Sussex.

MERIDIAN M K C

This club is based in Peacehaven in East Sussex. They meet on the second Monday of each month at 7.30pm at the Church Hall, Bramber Avenue. For further details you can get in touch with Marjorie Heseltine on Peacehaven 3754.

SOUTHAM K C

Secretary Pamela Ball writes to tell us about the club. 'After completing a course at night school for machine knitting a few of us got together and formed the club. At present we have about 17 members and we meet on the second Tuesday of each month at the Welfare Hut, Craven Lane, Southam, Warwickshire, from 8pm to 10pm. I can be contacted on 0926 813645.'

NEW KNITS

Reader Jean Kay wrote to Clubline asking about clubs in the Basildon area. Betty Hodge has responded with information about New Knits. They meet at 'The Triangle' Community Hall, Langdon Hills, Basildon every Tuesday from 9.30am to 11.30am. Betty's number is Basildon 540363, please contact her if you would like to go along.

CLUB IN TRING?

Mrs G M Tawton, who lives in Tring, would very much like to hear of any clubs near her. Please write to her care of MKM and we'll send your letters on to her.

KNITTERBUGS

This newly-formed club meets each Friday at 7pm at Hetton

CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623, Maidenhead, Berkshire SL6 8YZ
Please add the following details to the Clubline Directory.

Name of club

Full address of club meetings

Monthly date(s) of meetings

Time of meetings

Club leader or secretary's full name and address

Telephone number

Please insert our entry under the following place name

Please include only one entry on this form and print the details on plain paper if you don't want to cut your magazine.



Resource Centre, Hetton-le-Hole, Tyne and Wear.

CLARKSTON M K C

The Mickel Hall, Rowallen Lane, Clarkston, Glasgow is the venue for the club which meets on alternate Thursdays between 8pm and 9.30pm.

Agnes Clark, who's secretary says: 'We have approximately 20 members and are growing steadily since we began in August 1987. We do have some basic machines which we are prepared to hire out (for funds), so that some would-be machine knitters could try before they buy.' If you would like to know more about this, or the club, you can telephone Agnes on 041-638 6348.

BARRY M K C

'We have been going for a good 10 to 15 years,' says Margaret Wilson. 'We have a membership of roughly 30 ladies, sorry no guys to date. The club meets fortnightly for a good knitting natter, demonstrations on my

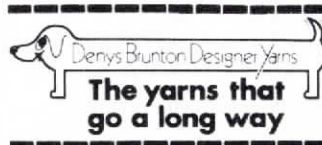
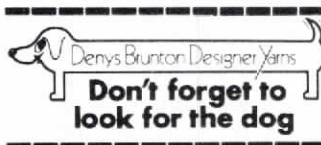
machine, bringing in garments and a cuppa and biscuits. A lady who runs a club in Llanmaes brings yarn to sell.'

If you would like to go to club meetings, you can telephone Margaret on Barry 745534 for full details.

FISTRAL HAND AND MACHINE K C

Audrey Field writes to tell us: 'I recently moved from Windsor to take over the Golf Hotel in Newquay. At Windsor I was an active member of the Windsor Knitting Club. I still machine knit and started a club of my own. There are six members to date and we got our name because we are very close to Fistril Beach.'

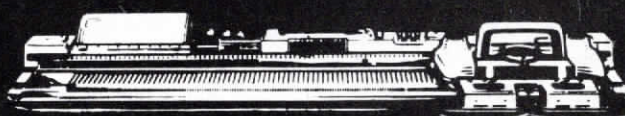
The club meets on the second Tuesday in the month at 7pm to 9pm in the Golf Hotel, 30 Headland Road, Newquay. Margaret says she would be very pleased to hear from anyone who would like to join them. Either write to her at the address above or telephone Newquay 875082.



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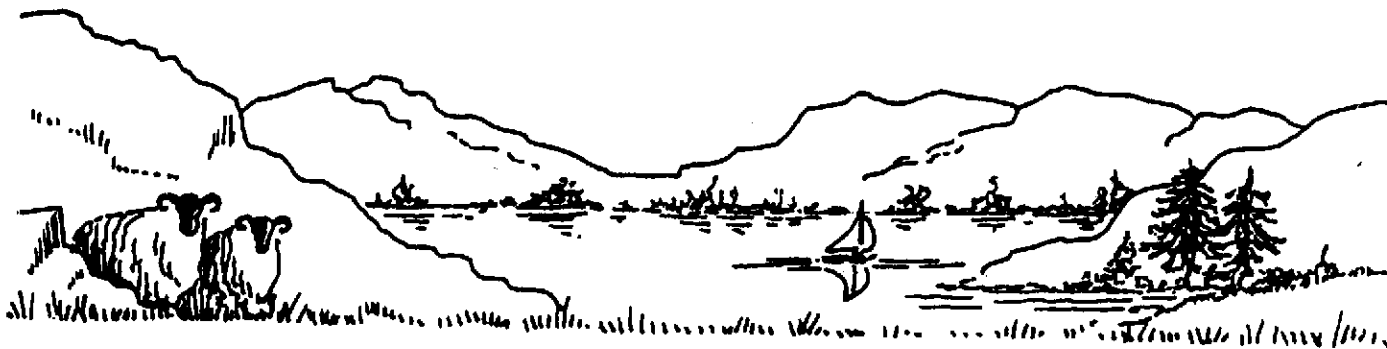
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COUNTRYSIDE ELECTRONIC – As its name suggests this book is for electronic machines only. Designs include – fox, pony, badgers, seagulls, ladybirds, butterflies, owls, lapwing, rabbit, poppyfield, daisies. Several are 60 stitch repeat patterns. Electronic graphs only. £3.95

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FUN WITH BUTTONS

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Wendy Phillips exciting new book 'Fun with Buttons', with 24 stitch & electronic graphs, contains over 40 pictures designed to co-ordinate with a unique collection of buttons. Although many of the buttons are available in shops, Wendy has included special order forms so that knitters can obtain any of the buttons by mail order.

The book has 4 coloured pages and includes plenty of tips and ideas.

FUN WITH BUTTONS costs £3.95 inc. p&p (see ordering details opposite).



Beside Lake Windermere

Once again Wendy has used teddy bears as models. The graphs for knitting the boats and elephants pictured can be found in Wendy's new book 'Fun with Buttons'.

(Garment patterns are not included in the book.)

So many knitters enquire about Wendy's bears that now, for the first time, she is making available to knitters her very own Lakeland Bear. Beautifully made from a dark golden, quality fur fabric, these 18" bears are fully jointed and perfect for dressing.

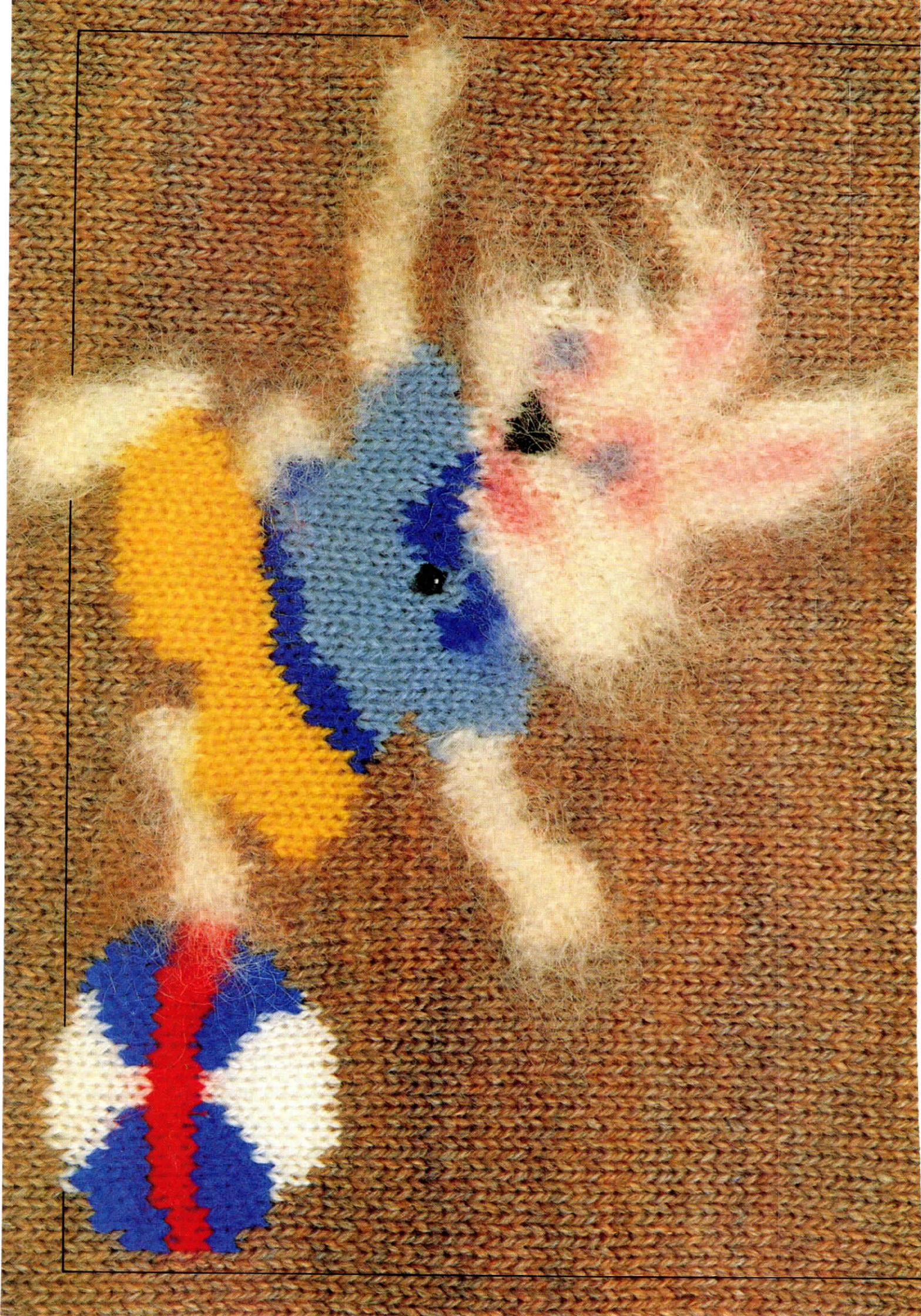
If you enjoy making small garments that use up all those odds and ends of yarn, you will love dressing your own Lakeland Bear. You can obtain one, together with machine knitting patterns for the garments illustrated (graphs for pictures included) from Wendy at the address opposite.

A LAKELAND BEAR plus GARMENT PATTERNS costs £31.95 inc. p&p (U.K. only).

(Sorry, garment patterns NOT available separately.)

This delightful picture of Lakeland Bears is available as a quality greetings card, suitable for almost any occasion, and left blank for your own message (size 8" x 6").

A PACK OF 3 CARDS WITH ENVELOPES costs £1.95 inc p&p (U.K. only).



READ ALL ABOUT IT

Browsing in a machine knitting shop far from home the other day, I found a very handy pattern book. Produced for Amberyarn by Doreen Nelson, it consists of three ply and four ply raglan designs for cardigans, vee and round neck sweaters in sizes from 20 to 50 inches and – wait for it – in tuck stitch using card three! I had seen a previous card one booklet and rejoiced in having it for my beginners' class – to have found one for card three was a bonus. O.K., if you have a charter and can use it, there is no problem, but a beginner often cannot use or trust a charter, but wants good old card three and comes unstuck in trying to find a pattern – but not any more. For £2.25 the beginner's tuck stitch problem is a thing of the past. Thank you Doreen and Amberyarn. Let me know if you have any more good ideas.

Northbrook College of Design, Littlehampton Road, Durrington, West Sussex, is introducing a two year course in Creative Knitwear. It will be held on one evening a week with some weekend lectures. There must be many people nearby who will be interested. It is scheduled to start in September so make enquiries now for next year's course. A certificate from the College of Design will be awarded at the end of it and it looks to be more exciting than many two year courses on offer. Enquiries to Northbrook College.

From Batsford Publications comes a hardback 'Designing For The Knitting Machine' by Bea Poulter. At £12.95 this is a very comprehensive book on various techniques, with some patterns. The use of more than two colours in a row, intarsia, knitweave, all provide particularly interesting chapters. Here's a nice book for teachers of machine knitting, with plenty of ideas to experiment with.

Making childrens' garments I find a nice pastime, but have often been frustrated finding novelty buttons. Blakely Wilson, 6 Barnham Close, Oatlands, Weybridge, Surrey, has a fantastic selection and with brooches and earrings to match. I suspect tots to teens would love them – there are even all sorts earrings. I liked the Scottie dog buttons very much but there is a good choice, among them – sheep, trains, owls, boats, teddies and ice cream cones. They could really enhance knitwear.

Over the years I have become converted to DIY in machine

knitting – especially when working out patterns. (I am hopeless at figures, but a wizz with a calculator!) Regrettably I have not got the price of the Machine Knitters' Design Board, but it measures two feet three inches by two feet three inches, and has five record sheets and an instruction sheet. Briefly, from your swatch measurements you can transfer your pattern to the board, using one square per stitch and row, so that the outline is drawn completely to scale. Now it is no problem to mark in where stripes, or intarsia design, Fair Isle, and so on, is wanted and match the design up. All the information can then be transferred to the record sheet for another time. There is a section also for punchcard design. I remember handknitting intarsia designs from this sort of graph and it proved to be very simple to follow. Why, oh why, did I forget all about it till now! Further information is available from The Machine Knitting Co., P.O. Box 10, Cowbridge, South Glamorgan CF7 7YY.

Brenda Haigh, 63 Gledholt Bank, Gledholt, Huddersfield, West Yorkshire is obviously a prolific knitter and organised (as I would like to be). I have mentioned before that probably the somewhat tedious job of marking out jacquard patterns for use on the ribber is a reason why we see so few jacquard garments. With a Jacquard Jotter this should change. With labelled negative and positive rows, shades and plain, even a novice could manage to convert a single bed card – what a good idea; simple but effective. Two other items from Brenda's stable are a Punchcard Planner, with proportionate squares all ready for use and a Knitting Notes Jotter. See what I mean about being organised? All items are available from Brenda or from your nearest machine knitting shop.

Have you seen the Bouclé book from Knitmaster? Using their own bouclé will enable beginners to knit fashionable garments as well. Bouclé is a 'fancy yarn' and knitted in stocking stitch it produces a lovely fabric. Here's a tip when steaming bouclé – purl side out is often used as the right side, but can be flattened by steaming. Place it purl side down on thick terry towelling, then steam and the bouclé effect will not be flattened.

Long floats on childrens' garments can be such a nuisance, so it is nice to find a booklet of punchcard designs with no floats

of more than six stitches. Called "Jo's pets" and available from Jo Newton, Barrowby Old Hall, Grantham, Lincs, NG32 1BX, it contains ten designs from elephants to mice – at £2.95 plus 25p for post and packing.

To press or steam or to leave well alone is a question that bothers a lot of knitters, even experienced ones. It all leads to that professional finish we are all after, but often too frightened to tackle with an iron. One slight mishap – and all the work is ruined!

I was able recently to see a Strella ironing system demonstrated by a knitter. Distributed in the U.K. and Eire by Cedar Impex, the average mail order price is £104.

This is a very compact system comprising a steam generator which takes ordinary tap water. At the press of a button, high pressure steam is fed into the iron. This enables one to iron everything at one low temperature, directly on the fabric whatever that fabric is, including silk and heavy duty fabric such as denim, even when bone dry. The iron may also be used vertically so that clothes on hangers, curtains in situ and so on, can be steamed. What fascinated me was the way the acrylic 'curl' and creases disappeared on knitwear. It will steam or dry iron.

An optional extra is an ironing board with a generator cradle and meshed top for greater steam penetration and a large work surface. The average mail order price is £59 or for the iron and board complete, £149.

Where space is at a premium – like our bungalow! – this system takes little more space than an ordinary iron and I was impressed by its efficiency and the fact that applied directly on a fabric it produced no shine. For further details and prices contact Barbara Kilvington, Tamarisk Yarns, Pudding Lane, Bright Walton, Newbury, Berks RG16 0BY, enclosing an s.a.e.

A few months ago I mentioned in passing the Calcuknit, but had not had it long enough to become really acquainted with it. By now we are on nodding terms and providing I stay firmly in the area of shapes that I know and have by me my Marion Nelson cards, some of the times I win!

First – yes, it is a remarkable piece of equipment and yes, for a hand or machine knitter without a pattern or charter, once au fait with how it works, it may be for you.

I will be honest, I did not find it easy. Although I'm used to having a series of measurements for the charter, and to working out a

shape by stitches and rows, I did not have and still do not have, all the measurements shown to be needed for the Calcuknit. For instance, I needed the measurement for the back or front of an armhole curve. I had the armhole depth, yes, so I ended up dividing that. I was also thrown off course when the Japanese symbols changed from stitches and rows in that order, to rows and stitches. Not being conversant with the Japanese for either, I had just got it into my head that stitches were on the left and rows on the right, when light eventually dawned that the symbols had changed, and I had not, so I did not know where I was!

Let me start at the beginning, and here again, the instruction book and I differed. To my English mind, I start with the width of the garment, the rib and then the length up to the armholes. The instruction book started with a round neckline, then led on to a shoulder slant and sleeve cap and then on page 13 (where I would like to have started) 'stitches and rows for pullovers'. The run through was to make one conversant with how it worked, I know, but I would have preferred a basic shape!

Determined to win, I armed myself with a Marion Nelson card for a 38 inch sweater, a blank card to enter the calculations on, a pencil and rubber and a large dose of peace and quiet, i.e. Jack Russell out with husband and myself well away from distractions – actually in our caravan on a deserted large garden site!

On opening up the Calcuknit, I found the lid illustrations were somewhat daunting, but once I had become familiar with their layout, I felt happier. You need to know which letter of the alphabet represents which part of the garment in order to know which mode the Calcuknit should be in.

Following their instructions through was fine and I got all the figures exactly as they predicted. I even found the mode easy to operate and found the alphabet flashing ready to select the mode required. (I wondered why it went from A to C and so on with no B, but I am told there is no B in the Japanese alphabet. The things one learns!) Each time one presses in a figure one must remember if it is converting stitches to centimetres, or rows to centimetres, and press the appropriate buttons.

It all centres on the tension swatch – of course! – but I did feel this should have been stressed at the beginning of the booklet. All the workings are in centimetres. More measurements are required than most of us are used to using. I once taught two classes to make a body pattern to enable them to use the Japanese magazine charter drawings. While it was carried out in class everyone did it, but no-one bothered after that. This leaves me wondering if the

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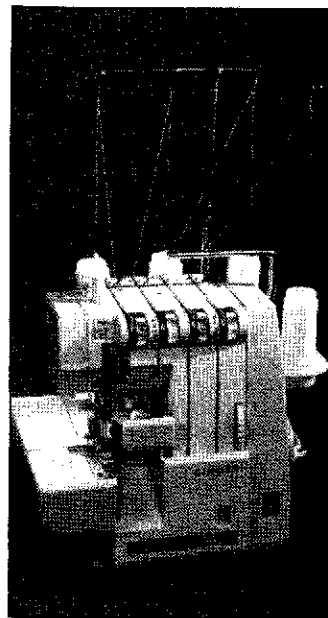
specification and is the only free arm overlocker on the market. It is remarkably simple to use with either four or three threads. Unlike most overlockers the 14U74B has a built-in sewing light, making it easy to use in all locations. Changing a thread or replacing a cone is simplicity itself, as the thread path is clearly illustrated on the inside cover plate and is colour coded on the machine itself. A wide variety of fabrics from the most delicate laces to quite heavy materials can be overlocked easily. The machine works at high speed – up to a staggering 1,500 stitches per minute. The 14U74B takes seaming and finishing easily into its stride and is excellent for all types of knitted fabrics – double knit, single knit, lingerie, T-shirt, sweatshirt, stretch terry and the list goes on and on.

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The new Singer 14U74B Overlocker is available from Singer Sewing Centres throughout the country at £404.95 or less. So don't overlook the overlocker. Use one to add a professional finish from the comfort of your home.



◀61

average knitter will want to work out armhole curves and sleeve caps and so on when I know some people only want to trace out a shape for a charter instead of making an individual pattern.

The calculator programme is as for any calculator and the row counter is manual and bleeps as each row is pressed in. For a Designer or Pattern Writer this piece of equipment will probably be manna from heaven, and I have no doubt that a lot of knitters will be intrigued with it and will master it.

However, I found if I strayed from basic shapes I got into difficulties. I certainly got lost on some of the curves and I still cannot get a neckline of 7.75 cms or 10 cms depth – it bleeps 'error' at me all the time. I checked all the way with a Marion Nelson card on the shape I did achieve and found the Calcuknit tallied with the figure I was expecting. It was bound to, providing the measurements and the programming was accurate. If it could not do what I asked of it, up bleeped E for Error. Maybe the Japanese neckline is less than ours?

I doubt if the Calcuknit will conquer charting enthusiasts, but remembering newcomers to machine knitting are increasing in numbers and the younger ones have grown up with computers and calculators, I can see it might well have a place with the

machine knitters' essential equipment.

More goodies next month.

Ann Taylor

MIRROR MATCH RAGLAN

Have you ever knitted a raglan jumper using an all-over Fair Isle design and wished that the pattern would match? Dot Sewell decided that there must be a way to do this – and when a friend told her that it couldn't be done, she couldn't resist the challenge. After working at it for nearly two years, Dot has produced a series of patterns, covering 24 stitch punchcard machines and 40 stitch designs for Passap and electronics. The patterns are for jumpers, round neck and V neck cardigans and are for sizes 32 to 48". The stitch pattern matches perfectly on all the raglan seams, and the jumpers and cardigans are really stunning. For more details, contact Dot Sewell, 1 South View, Woodley, Stockport SK6 1PD.

DATAKNIT

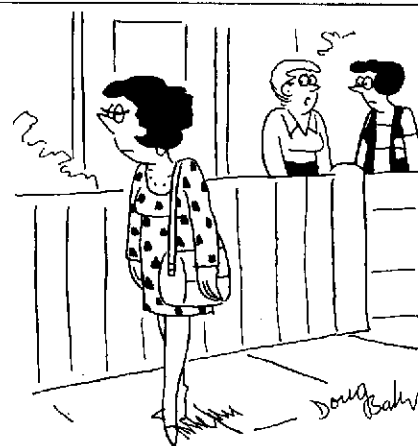
This amazing system has been developed by Clwyd Technics, and makes it possible to knit a design 200 stitches wide on a Knitmaster or Brother electronic machine. The system connects the knitting machine to a computer, and eliminates the need for a mylar sheet – the design to be knitted is sent straight from the computer to the machine. The stitch pattern can be drawn up on the computer

using any suitable art package, or from a video image using a video camera. Any design which has been drawn can be stored on disc, so that it can be recalled and used whenever it is required.

When the design is knitted, it is shown on the monitor of the computer, and the number of stitches which it is to occupy on the bed of the machine can be selected. While knitting, the screen shows how much of the design is completed, and the part which remains to be knitted. Pictures which had been knitted using this system included a car 176 stitches wide, a house taken from a video image and knitted nearly 200 stitches wide, famous

personalities, lettering – almost anything can be knitted!

This is a fascinating development, enabling those who have a suitable computer to add another dimension to their knitting. The system alone is not expensive, especially when compared with the cost of a new machine. However, at present, the problem is that it is only available for the BBC computer, but it is possible that it may be made available for other computers in the future. For more information contact Clwyd Technics, Antelope Industrial Estate, Rhydyrnwryn, Nr. Mold, or Woolenglers, Lord Street, Wrexham or Petter Row, Chester.



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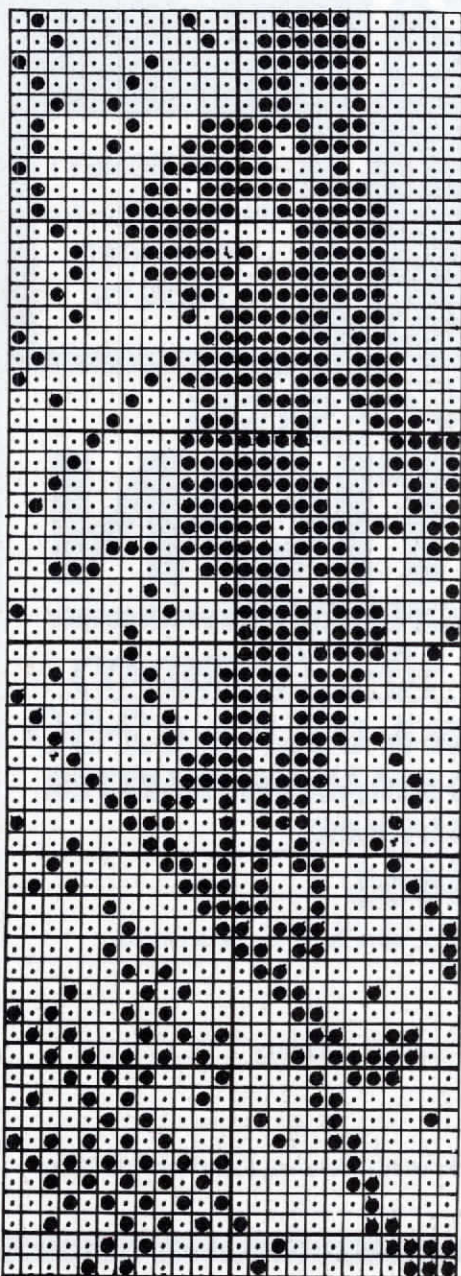
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IRIS BISHOP SPECIAL

For my first design in this New Year, I have taken one of the most requested sports – 'ski-ing' – which also happens to be the most seasonal. I have teamed the design up with a suitable 'fir tree' background, which can also be used as a separate design, in its own right. The illustration shows the skier design used as a border pattern, but it can also be used as a single motif, if preferred.

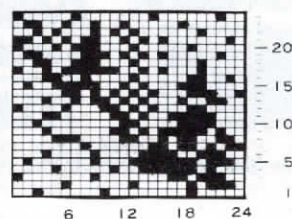
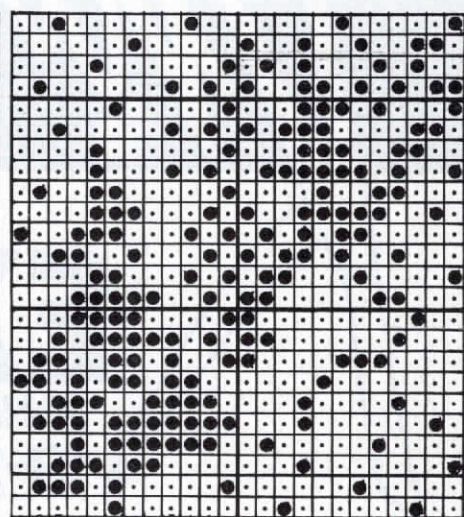
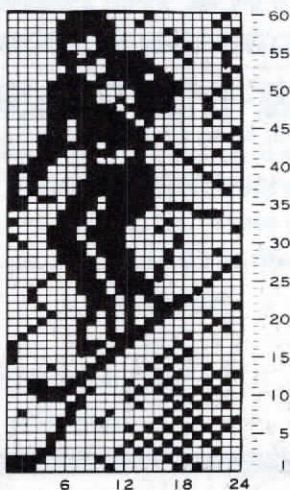


Colours

Use pure white as the background colour, black or navy for the skier and dark green for the fir trees. For the striped section of the sweater illustrated, use grey, royal blue or other colour of your choice, with white.

Design A

Knit welts in grey (or colour you have chosen for the striped section).
Knit 2 rows plain grey.
Knit 4 rows plain white.
Knit the 'skier' card (60 rows) in Fair Isle with white in feeder 1 and black or navy in feeder 2.
Knit 2 rows plain white.
Knit the 'fir tree' card (24 rows) in Fair Isle with white in feeder 1 and green in feeder 2.
Knit 2 rows plain white.
Continue by knitting plain stripes, 4 rows grey, 2 rows white, alternately.

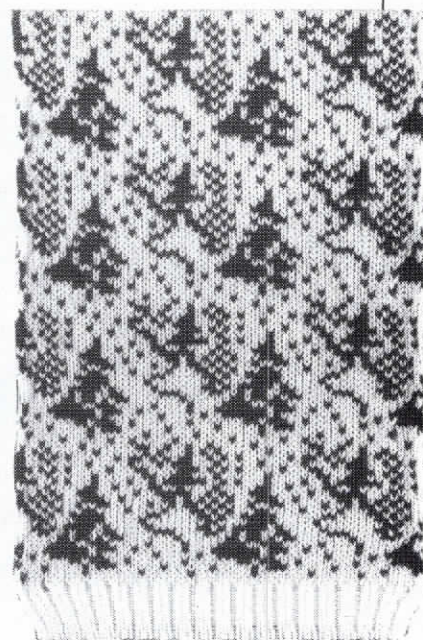


Design B

Punchcard machines – Punch 'fir tree' card twice, to give 50 rows on card (so that card can be clipped together). Electronic machines – set card (24 rows) to repeat.

Knit welts in white.

Knit 'fir tree' card as a continuous Fair Isle pattern with white in feeder 1 and green in feeder 2.



KIDS

FAIR-ISLE BOOK *£2.95

More than 20 designs illustrated in colour (and black and white) PLUS a basic sweater pattern for all ages from babies to teenagers – for 24 st punchcard and electronic machines.

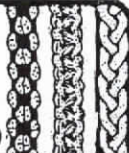
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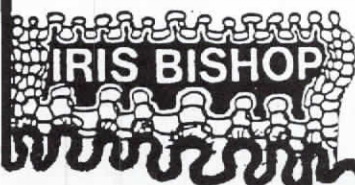
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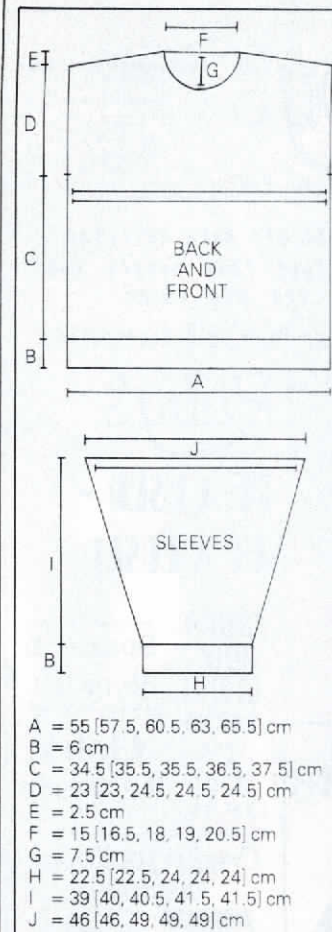
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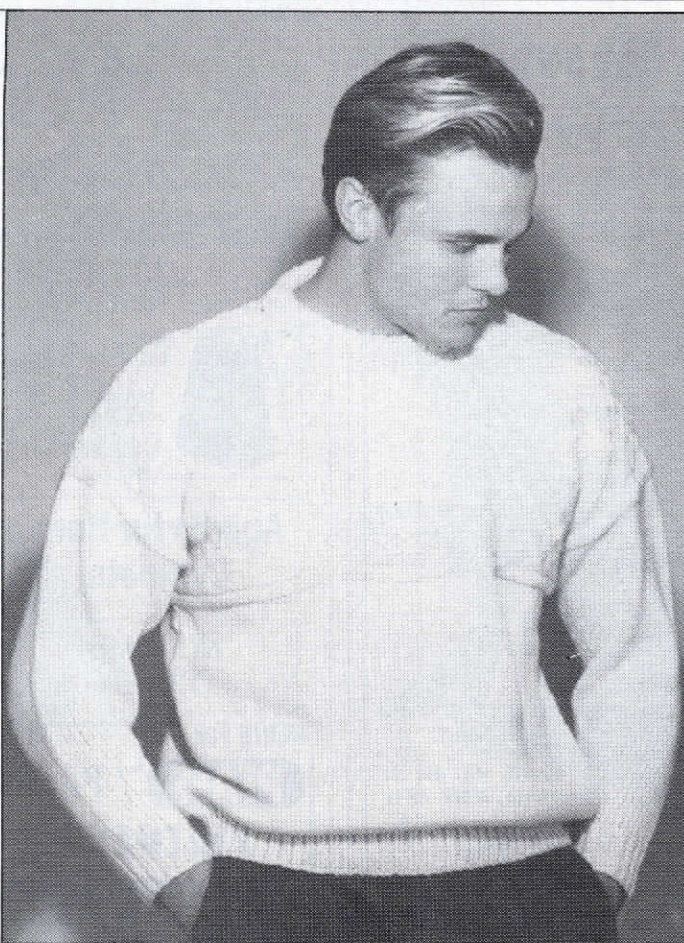
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CANADA: 'Doodles', 2050 Lakeshore Road W., Oakville, Ontario L6L 1G7.
U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.



in WP. With carriage at right and P side of main part facing, replace sts on to Ns. Unravel WY. Using



MY, K 2 rows **. Using WY, K a few rows and release from machine, leaving Ns in WP. With

carriage at left and K side of main part facing, replace sts on to Ns. Unravel WY. Using MY, K 1 row.

Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in tuck stitch patt. K 6 rows. Work measures 40.5 [41.5, 41.5, 42.5, 43.5] cm, 16 [16½, 16½, 16¾, 17¼] in. Place marker at each end ***. K 60 [60, 64, 64, 64] rows. Work measures 63.5 [64.5, 66, 67, 68] cm, 25 [25½, 26, 26½, 26¾] in.

SHAPE SHOULDERS

Cast off 10 [10, 10, 11, 11] sts at beg of next 4 rows and 10 [11, 12, 11, 12] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 23 [25, 27, 29, 31] sts and release from machine.

FRONT

Work as for Back to ***. K 46 [46, 50, 50, 50] rows. 14 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 15 [17, 19, 21, 23] sts. Using nylon cord K 34 [35, 36, 37, 38] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 30 [31, 32, 33, 34] sts rem. K 9 rows.

SHAPE SHOULDERS

Cast off 10 [10, 10, 11, 11] sts at beg of next and foll alt row, K 1 rows. Cast off rem 10 [11, 12, 11, 12] sts.

With carriage at left, unravel nylon cord over rem 34 [35, 36, 37, 38] Ns bringing Ns back to WP. Lock

Winter MADNESS SALE

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Jones 891	£2	Toyota 950	£2
Jones 950 Electronic	£2	Motor Drive and Stand	£2
Jones 710	£2	Electric Wool Winder	£2
Jones 710 Ribber	£2	Singer Steam Press	£2
Jones 836	£2	Elna Steam Press	£2
Jones KR850 Ribber (fits all standard machines)	£2	Simpleframe	£2
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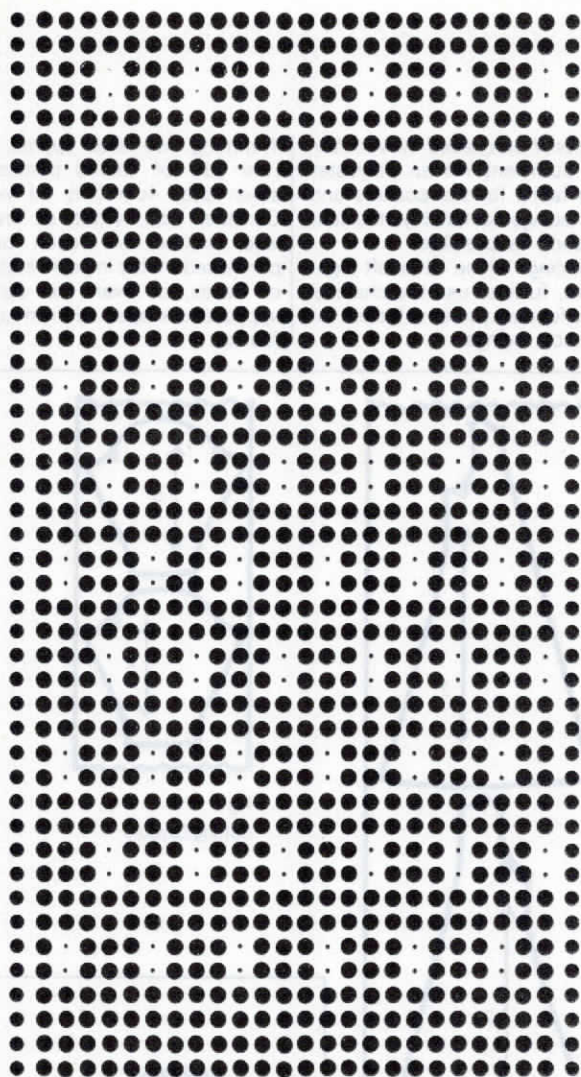
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card on number previously noted. Take carriage to right without knitting, release card and cont in tuck stitch patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 17 [17, 18, 18, 18] Ns at left and right of centre 0 to WP. 34 [34, 36, 36, 36] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Using 4½ mm needles and MY, cast on 34 [34, 36, 36, 36] sts. Work 6 cm, 2½ in K 1, P 1 rib. Push 17 [17, 18, 18, 18] Ns at left and right of centre 0 to WP. 34 [34, 36, 36, 36] Ns. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 4th row until there are 70 [70, 74, 74, 74] sts. K 13 [15, 13, 15, 15] rows. RC shows 82 [84, 86, 88, 88] Work as for back from ** to **. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 64 [68, 72, 76, 80] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 14 rows. Transfer sts for st st. Cast off.

MACHINES WITHOUT RIBBER

Using 4½ mm needles and MY, cast on 64 [68, 72, 76, 80] sts. Work 7 cm, 2¾ in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Join neckband seam. Sew cast off edge into position, grafting to sts below WY. Fold in half and catch down on inside.



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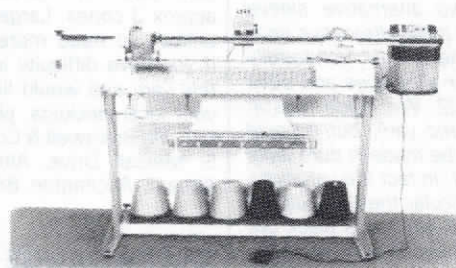
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CUT'N' SEW

NOTE FOR NEW READERS

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

1986

April - Equipment, sorry sold out

May - Knitting the fabric

June - Dressmaking patterns

July - Preparing fabric, cutting-out

August - Stabilising knitted fabric

September - Pattern markings

October - Neatening seam edges

November - Sewing the seams

December - Finishing edges of clothes

1987

January - Front edge facings

February - Binding with fabric

March - Quilted patchwork

April - Attaching collars

May - Lined patch pockets

June - Lined skirt

July - Shoulder pads

August - Overlocking machines

September - Gathering

October - Lining a dress

November - Log-cabin patchwork

December - Tailored skirt

1988

January - Zipped, fur-fabric lined anorak, sorry sold out

February - Unlined overcoat

March - Cowl-necked pullover top

April - Jacket and sleeveless top

May - Quilted, cotton-lined top

June - T-shirt dress

July - Cotton wrap

August - Child's towel-lined anorak

September - RE-CAP ON

BASICS

October - Tie-wrap top

December - Appliqué: Xmas

Post-bag

Back issues are obtainable.

Alternatively, consult "The

Techniques of Cut and Sew",

Batsford 1988; by Pam Turbett.

Additional purchased woven fabrics: Sufficient woven polyester lining fabric for the pockets and neck facings, to match yarn colour as nearly as possible.

Interfacing: Vilene Ultrasoft Light weight, fusible; use the charcoal shade for dark yarns; sufficient for the neck facings.

Trimming: we used approx. 1m (1 1/8 yds) of curved purchased silver lace, 4cm (1 1/2 in) wide. Consider also, white or cream lace, knitted or woven braid, purchased motifs in pearl, sequins or beads, or even the use of appliquéd shapes cut from other fabrics.

13 WOMAN'S KAFTAN

THE KAFTAN

If you have ever felt the need for a cosy, unrestricting cover-all which is both as comfortable as your dressing-gown and as elegant as your best evening-gown, then this is the perfect answer. Based on a Vogue Basic Design (which includes two alternative sleeve shapes and three alternative neck finishes), the cut is wonderfully flattering for all shapes and sizes from 6 to 22. We made ours in soft, synthetic yarn, but it could just as well be made in pure wool if you prefer. In fact the variations on this particular theme could be endless; our version is black but could have been in any other plain colour; we used purchased silver lace to trim the neck but you might choose to use embroidered ribbon, a flexible gold braid, pearl beads, a sequin motif, or whatever else takes your fancy.

PATTERN RATING

Easy to knit. Easy to sew for dressmakers with some experience.

MACHINES

The fabric was knitted on a Standard gauge machine. The garment can be sewn on any swing-needle sewing-machine,

with or without the help of an overlocking machine.

MATERIALS

YARN

We used Bramwell's Fine 4 ply. Our Size "S" (8-10) required approx 3 cones. Larger sizes are unlikely to need more.

If you have difficulty in obtaining this yarn and would like a list of your local stockists, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

SILVER GAUGE READING

Medium yarn.

SEWING REQUIREMENTS

Pattern: Vogue Basic Design 1945. Available in sizes P (6), S (8-10), M (12-14), L (16-18), XL (20-22); from stockists or direct from Butterick Fashion Marketing Co., New Lane, Havant, Hants PO9 2ND. Patterns for bias-cut above-elbow sleeve, and full-gathered below-elbow sleeve are included; also patterns for bias stand-up collar, fold-down collar and scarf-tie-collar.

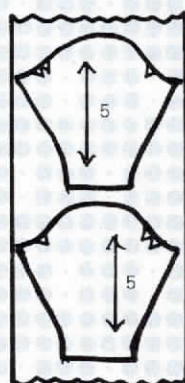
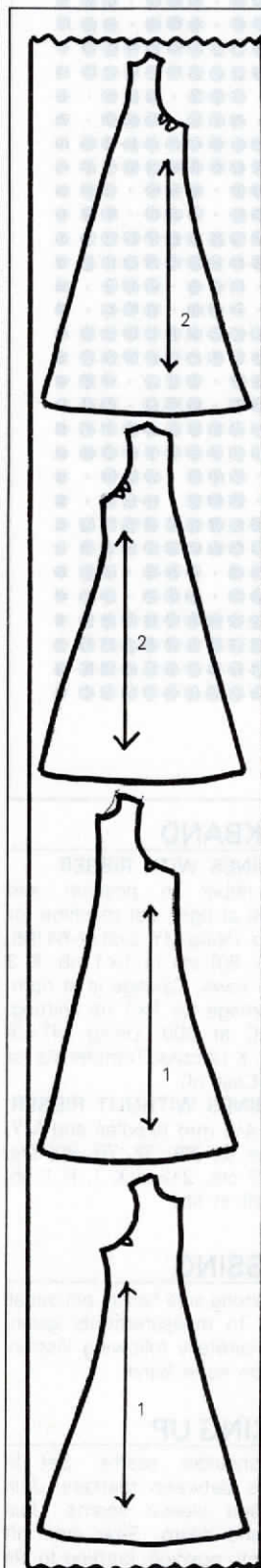


Fig 1
Cutting Layouts







14 FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines, with or without a ribber.

MATERIALS

Argyll Ferndale.

1 x 350g cone in White (MC).

1 x 350g cone in Grey (A).

1 x 350g cone in Lemon (B).

4 buttons.

Ferndale is 85% Courtele, 15% Wool. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Argyll Wools Ltd., P.O. Box 15, Priestley Mills, Pudsey, West Yorkshire LS28 9LT.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 106 [110, 117] cm, 41¾ [43¼, 46] in.

Length to shoulder 61.5 cm, 24¼ in.

Sleeve seam with half of cuff turned back 41 cm, 16¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

Two colour Fair Isle rows should be knitted with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.

FAIR ISLE PATTERN

BACK AND FRONT

K 22 rows MC/A, 12 rows B/A, 48 rows MC/A, 4 rows B/A, then cont in MC/A.

SLEEVES

K 22 rows MC/A, 12 rows B/A, then cont in MC/A.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 83 [86, 91] Ns at left and right of centre 0 to WP. 166 [172, 182] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 1 row. Using MC, K 17 rows. Transfer sts for st. Inc 1 st at left edge. 167 [173, 183] sts.

MACHINES WITHOUT RIBBER

Push 84 [87, 91] Ns at left and 83 [86, 91] Ns at right of centre 0 to WP. 167 [173, 182] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 17 rows. Using A, K 3 rows. Using MC, K 17 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

3RD SIZE

Inc 1 st at left edge.

ALL SIZES

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167 [173, 183] sts.
ALL MACHINES
Set RC at 000. Using MT-1, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. * Using MT, K 194 rows.

SHAPE NECK

Note patt row on card. Using nylon cord K 104 [107, 112] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. K 1 row. Cast off 3 sts at beg of next row. 56 [59, 64] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 41 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem 63 [66, 71] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for Back to *. Using MT, K 46 rows.

FRONT OPENING

Note patt row on card. Using a length of A, cast off centre 9 sts. Using nylon cord, K 79 [82, 87] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side, K 121 rows.

SHAPE NECK

Cast off 10 sts at beg of next row. K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [59, 64] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem 79 [82, 87] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 50 [52, 54] Ns at left and right of centre 0 to WP. 100 [104, 108] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 154 [162, 168] sts. K 20 [12, 8] rows. RC shows 130 and work measures 37 cm, 14½ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 70 [74, 78] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K

1 row. Using MC, K 34 rows. Transfer sts for st st. K 1 row. **MACHINES WITHOUT RIBBER**
Push 68 [71, 74] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 35 rows. Using A, K 3 rows. Using MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, replace 100 [104, 108] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

Join shoulder seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 161 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 1 row. Using MC, K 11 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 161 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 6 rows. Using A, K 3 rows. Using MC, K 6

rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up 49 sts up left side of front neck, 11 sts down left side of back neck, 41 sts across back neck, 11 sts up right side of back neck and 49 sts down right side of front neck and place on to Ns. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 140 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 1 row. Using MC, K 7 rows. Counting from right edge, make buttonholes over sts 9, 10, 11, 12; 49, 50, 51, 52; 89, 90, 91, 92; 129, 130, 131 and 132. K 7 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 7 rows. Counting from right edge, make buttonholes over sts 9, 10, 11, 12; 49, 50, 51, 52; 89, 90, 91, 92; 129, 130, 131 and 132.

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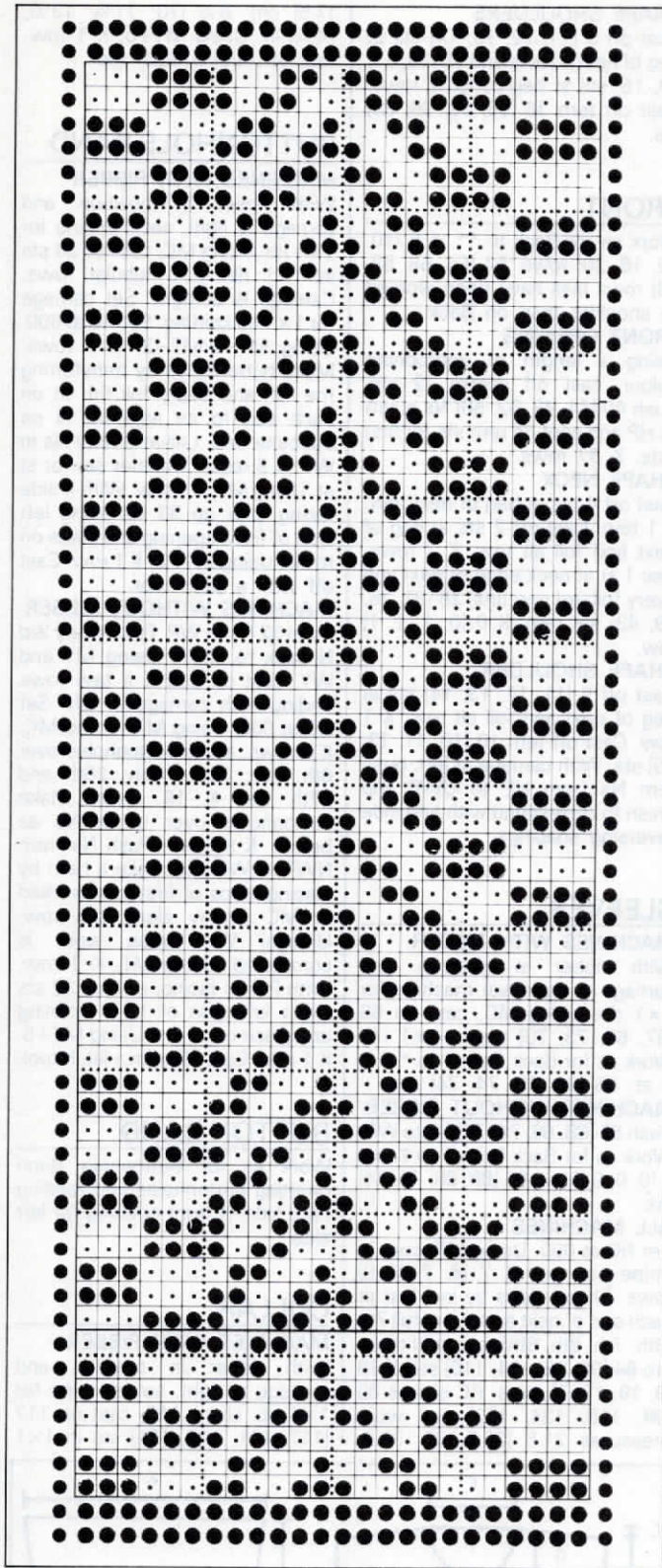
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K 7 rows. Using A, K 3 rows. Using MC, K 7 rows. Make buttonholes over same sts as before. K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES *

With P side facing, pick up 140 sts along right front edge of opening and place on to Ns. Using MT, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band to * omitting buttonholes. With P side facing, pick up 140 sts along left

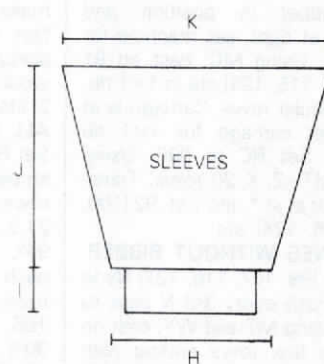
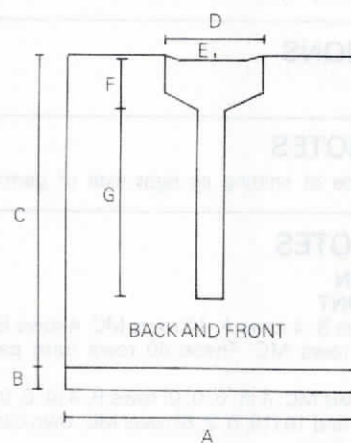
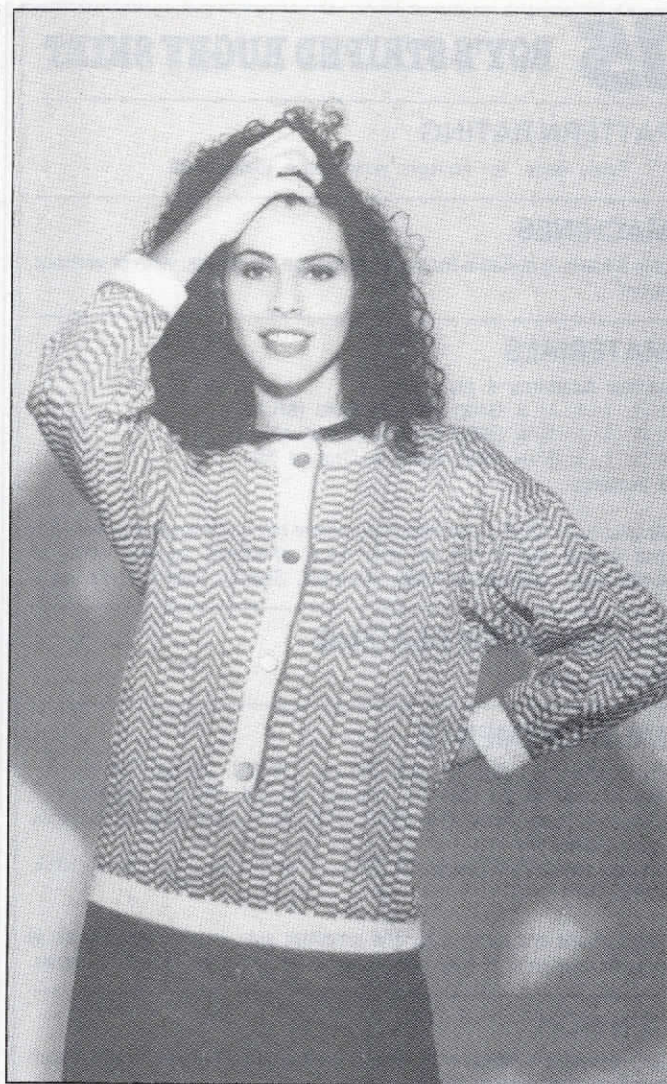
front edge of opening and place on to Ns. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves, matching centres to shoulder seams. Join side and sleeve seams. Sew lower ends of bands to cast off sts on front opening. Turn back cuffs. Finish buttonholes and sew on buttons.



A = 53.5 [55.5, 59] cm
B = 4 cm
C = 57.5 cm
D = 17.5 cm
E = 1.5 cm
F = 9 cm
G = 34.5 cm
H = 32 [33.5, 34.5] cm
I = 8 cm
J = 37 cm
K = 49.5 [52, 54] cm

15 BOY'S STRIPED RUGBY SHIRT

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines, with or without ribber.

MATERIALS

Amber Academy 4 ply.

1 [1, 1, 1, 1] × 340g cone in Gold (MC).

1 [1, 1, 1, 1] × 340g cone in Green (A).

1 [1, 1, 1, 1] × 340g cone in Orange (B).

3 buttons.

Academy is 100% Courtele. If you have difficulty obtaining this yarn and would like a list of your local stockists, please write to Amberyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

SILVER GAUGE READING

Medium yarn.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71] cm, 20 [22, 24, 26, 28] in.

Actual size 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.

Length to back neck 31.5 [33.5, 37.5, 41.5, 45.5] cm, 12½ [13¼, 14¾, 16¼, 18] in.

Sleeve seam 21.5 [25.5, 30, 33.5, 37.5] cm, 8½ [10, 11¾, 13¼, 14¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

STRIPE PATTERN

BACK AND FRONT

K 4 rows A, 2 rows B, 4 rows A, 10 rows MC, 4 rows B, 2 rows A, 4 rows B, and 10 rows MC. These 40 rows form pattern.

SLEEVES

K 0 [12, 0, 0, 0] rows MC, 4 [4, 0, 0, 0] rows B, 4 [4, 0, 0, 0] rows A, 4 [4, 0, 0, 0] rows B and 10 [10, 0, 2, 6] rows MC, then cont in strip patt as for Back and Front.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 91 [99, 107, 115, 123] sts in 1×1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 20 rows. Transfer sts for st st *. Inc 1 st. 92 [100, 108, 116, 124] sts.

MACHINES WITHOUT RIBBER

Push 92 [98, 107, 116, 122] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000.

Using MT-2 and MC, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *. Inc 0 [2, 1, 0, 2] sts. 92 [100, 108, 116, 124] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt, K 60 [66, 78, 92, 106] rows. Work measures 17.5 [18.5, 21.5, 24.5, 27.5] cm, 7 [7¼, 8½, 9¾, 10¾] in. Place marker at each end **. K 60 [64, 70, 74, 78] rows. RC shows 120 [130, 148, 166, 184] and work measures 30.5 [32.5, 36.5, 40.5, 44.5] cm, 12 [12¾, 14½, 16, 17½] in.

SHAPE SHOULDERS

Cast off 9 [11, 12, 13, 14] sts at beg of next 4 rows and 10 [10, 11, 13, 15] sts at beg of foll 2 rows. Cast off rem 36 [36, 38, 38, 38] sts.

FRONT

Work as for Back to **. K 6 [10, 12, 16, 20] rows. 54 [54, 58, 58, 58] rows less have been worked to shoulder than on Back.

FRONT OPENING

Using a length of appropriate colour, cast off centre 12 sts. Push 40 [44, 48, 52, 56] Ns at left to HP and cont on rem sts for first side. K 37 rows.

SHAPE NECK

Cast off 4 sts at beg of next row. K 1 row. Cast off 2 sts at beg of next and foll alt row, K 2 rows. Dec 1 st at neck edge of next and every foll 3rd row until 28 [32, 35, 39, 43] sts rem. K 0 [0, 1, 1, 1] row.

SHAPE SHOULDER

Cast off 9 [11, 12, 13, 14] sts at beg of next and foll alt row, K 1 row. Cast off rem 10 [10, 11, 13, 15] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 65 [67, 67, 73, 73] sts in 1×1 rib. Work as for Back from * to *. Inc 1 st. 66 [68, 68, 74, 74] sts.

MACHINES WITHOUT RIBBER

Push 65 [68, 68, 74, 74] Ns to WP. Work as for Back from * to *. Inc 1 [0, 0, 0, 0] st. 66 [68, 68, 74, 74] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt and K 7 [8, 7, 8, 8] rows. Shape sides by inc 1 st at each end of next and every foll 7th [8th, 7th, 8th, 8th] row until there are 84 [90, 96, 104, 110] sts. K 16 [19, 19, 13, 7] rows. RC shows 80 [98, 118, 134, 152] and work measures 21.5 [25.5, 30, 33.5,

37.5] cm, 8½ [10, 11¾, 13¼, 14¾] in. Using MT+5, K 1 row. cast off with a latch tool.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 33 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 7 rows. Make buttonholes by transferring the 4th and every foll 5th st on each bed to its adjacent N on opposite bed. Leave empty Ns in WP. K 8 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 33 sts along left side of front opening and place on to Ns. Using MT+5, K 1 row. Cast off with a latch tool.

MACHINES WITHOUT RIBBER

Push 32 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 9 rows. Make buttonholes over 6th, 7th; 16th, 17th; 26th and 27th Ns. K 19 rows. Make buttonholes over same Ns as before. K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. With P side facing, pick up 32 sts along left side of front opening and place on to Ns. Using MT+5, K 1 row. Cast off with a latch tool.

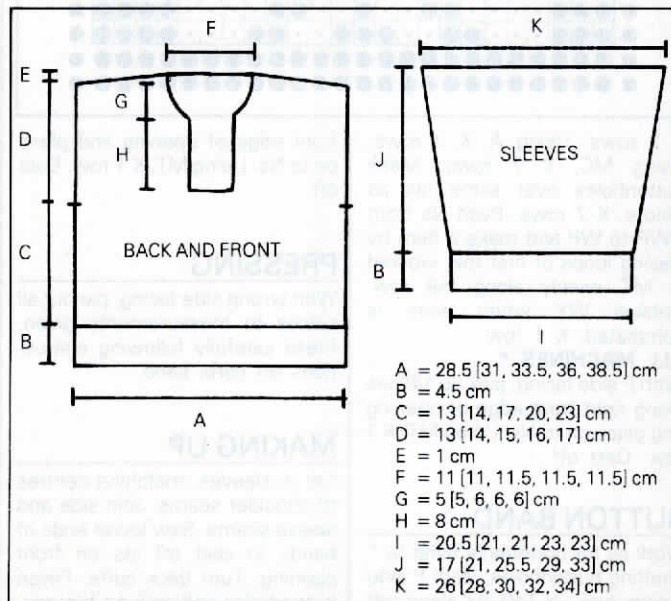
BUTTON BAND

Work as for Buttonhole Band omitting buttonholes and reading right side of front opening for left side.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 117 [117, 121, 121, 121] sts in 1×1





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of next and foll alt row, K 3 rows. Dec 1 st at beg of next and every foll 4th row until 28 [32, 35, 39, 43] sts rem. K 9 [9, 11, 11, 11] rows. Transfer sts for st st. Using MT+2, K 1 row. Using WY, K a few rows and release from machine. With carriage at right, push Ns at left from HP to WP. Finish to correspond with first side, reversing shapings by noting alteration in number of rows worked.

TO JOIN RIGHT
SHOULDER

Push 28 [32, 35, 39, 43] Ns to WP. With right side of right front shoulder facing, replace sts below WY onto Ns. With wrong side of right back shoulder facing, replace sts below WY onto same Ns. Using MT+6 and MC, K 1 row. Cast off using a latch tool.

TO JOIN LEFT
SHOULDER

Work as for right shoulder but
read left for right.

SLEEVES

With ribber in position and

carriage at right, set machine for 1x1 rib. Using MC, cast on 65 [67, 67, 73, 73] sts in 1x1 rib (note that the N at each end is on ribber). Work as for Back from * to *. Using MT/MT, K 2 rows. Shape sides by inc 1 st at each end of the next and every foll 12th [12th, 10th, 12th, 14th] row until there are 79 [87, 91, 97, 97] sts, K 8 [0, 0, 6, 12] rows.

1ST AND 2ND SIZES

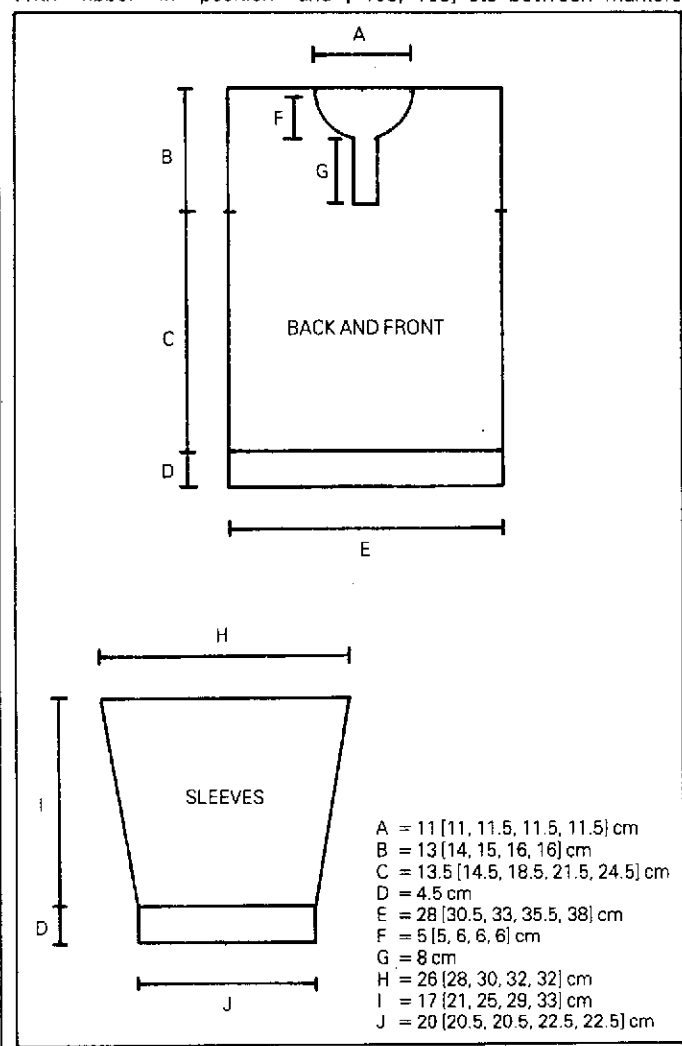
K 10 rows A, 6 rows B and 10 rows A, and at the same time cont to inc on every 12th row from previous inc until there are 83 [91] sts. K 10 [2] rows. Cont in MC, K 10 rows.

3RD, 4TH AND 5TH SIZES

K 10 rows A, 6 rows B, 28 rows A, 6 rows B and 10 rows A and at the same time cont to inc on every [10th, 12th, 14th] row from previous inc until there are [97, 103, 103] sts. K 30 rows. Cont in MC. K 2 rows.

ALL SIZES

RC shows 119 [147, 175, 203, 231] and work measures 21.5 [25.5, 29.5, 33.5, 37.5] cm, 8½ [10, 11½, 13¼, 14¾] in. Transfer sts for st st. Using MT+2, K 1 row. With wrong side of back and front facing, pick up 83 [91, 97, 103, 103] sts between markers



and place onto Ns. Using MT+6, K 1 row. Cast off using a latch tool.

NECKBAND

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 125 [125, 131, 131, 131] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 26 rows. Transfer sts for st st. Using MT+2, K 3 rows. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 49 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 6 rows. Make buttonholes by transferring the 4th and every foll 6th st on each bed to its adjacent N on the opposite bed. Leave empty Ns in WP. K 5 rows. Transfer sts for st

st. Using MT+2, K 2 rows. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in A. Fold neckband in half to inside and catch down. Pin front bands into position with buttonholes on left front for boy or right front for girl. Unravelling WY as required, backstitch through open loops of last row worked in A. Overlap bands and catch down lower edges. Sew on 4 buttons. Join side and sleeve seams.

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SIMPLE FRAME

TEMPTING TEXTURES

This month, I had planned to take you step-by-step through the ups and downs of knitting my first garment on my frame. It wasn't to be, I'm afraid! I was looking through several back issues of Machine Knitting Monthly, giving the Simpleframe Supplement more than a fleeting glimpse, when I came across so much useful information for beginners that I was completely sidetracked! I've found the information so useful that I feel it's worth mentioning some of it again to help new owners of the frame.

Since last month, I've been trying out some textured yarns on my Simpleframe and building up ideas for my first garment. I've used as many different kinds of yarn as I've been able to lay my hands on and I'm keeping notes of how well they behave on the frame and how easily they knit. It isn't always easy to tell what the finished fabric will be, simply by looking at a yarn - particularly if it's textured or multi-coloured. Have you ever found that yarn which looks really lovely in a ball or cone turns out to be a great disappointment when knitted? I've also learned that trying out yarn and tensions together 'kills two birds with one stone' as they say!

I knitted my first piece in a lovely red mohair, proudly showed it to Anne, our Editor and was dismayed when she said 'that's no use, Flo'. She then explained that the knitting was fine, but red photographs as black in black and white photography - so you won't be able to see my knitting because she's promised not to embarrass me by printing a black blob! I've learned now that red doesn't photograph well in the magazine but, more importantly, I've seen for myself how beautifully mohair knits on the frame.

I pushed up to upper working position the needles I needed for my sample, laid the yarn across and pulled the needle heads level with the edges of the needlebeds. (This produces a zig-zag row.) I then inserted the metal bar and wound up the cords until the bar was properly in place. On conventional machines, the zig-zag row is always followed by a few rows of tubular knitting. This gives a neat edge to the rib and is worked easily on the frame. You simply push up to upper working position the needles on one side only of the frame then, one at a time, knit each needle back so

that the butt of each needle touches the tension bar. Repeat with the other side and do be sure to take each needle right down and make a full stitch each time or the edge will be too tight. This completes two tubular rows. To continue in rib, simply push the needles on both beds to upper working position, lay the yarn across with the end flowing from the ball or cone away from you and knit down the needles, one at a time. Remember the technique I use of holding on to the last needle whilst knitting the next stitch. This does ensure that each stitch is fully formed thus producing a nice, even fabric. Repeat until the welts or body of the garment is completed and add a couple of rows in a contrast colour or texture for a different look, if you wish.

For my next sample, I used a pale blue, hand-knitting yarn with large knots. It looked lovely in the ball but the rib was such a disappointment! It's too loose to be effective as a welt or cuff even though it looks super as a fabric. The only sensible way you could use it would be to buy enough smooth yarn in a toning or contrast shade for the welts. Another tip you might like to remember when knitting yarns which don't have the 'fluffiness' to fill up the gaps (so to speak) is not to tighten up the stitches more than once per row. Tightening the metal bar stretches big stitches and if it's done irregularly, the knitted fabric can look uneven. It's worth trying one or two yarns with large knots just to become accustomed to how they knit. Even if you chose never to use them for a garment, you'll gain first-hand experience of how to handle them on a frame. You should cast on, as usual, easing the knots around the needles as you work along the row so that they gradually fall on the right side. You'll probably find you need to use a looser tension than normal. Above all, expect to take a little extra time knitting a very textured yarn - you'll usually find your patience is well rewarded.

My third sample was to be in a fancy black yarn with multi-coloured knots and a cream rib. Yes, you've guessed, groans from Anne again! I spent quite a while thinking about the best way I could achieve this and decided to knit the rib on my double bed model, then transfer the stitches to my single bed Simpleframe. I cast on, as usual, and knitted a full

needle rib, working ten rows at tension eight on both beds. I loosened the knitting by two notches on the take-down roller knob then I took the stitches off on to 4½ mm knitting needles, taking the stitches alternately from each bed. Transferring to the single bed seemed sensible because I needed more stitches than I had on one side of the double bed frame and I don't have a stocking stitch attachment! I carefully transferred each stitch on to the Simpleframe and knitted a few rows in the black knob yarn at tension ten before casting off, very loosely.

Finally, my last sample was knitted in a random-dyed yarn from Colinette with a thick, soft slub. I knitted twelve rows of rib (1x1 with 20 stitches on each bed) and produced a lovely, chunky fabric. After transferring the stitches, I continued in stocking stitch. The finished fabric was less bulky, but quite effective

nonetheless. I think if I was to use it for a garment, I'd knit it all in rib – the fabric really was nice... and so soft, too.

One of the joys of playing around with different yarns and stitches is to come across the unexpected right out of the blue. My collection of yarns produced some real winners and I can't wait to try them out as finished garments.

I think it's worth concentrating just a little more on the basics, so next time I'll take you step-by-step through casting off on both single and double bed frames. As you've probably realised by now, I've approached Simpleframe knitting as an established machine knitter and many of my knitting techniques are 'borrowed' from conventional machine knitting. If you've any techniques you'd like me to cover in this series, do drop me a line. I'd love to hear from you.

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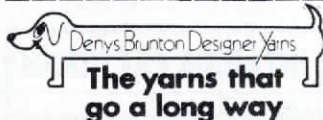
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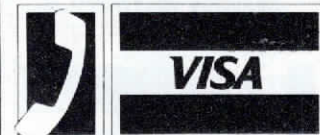
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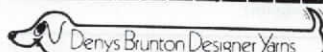
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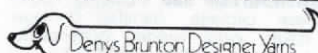
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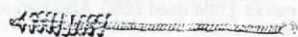
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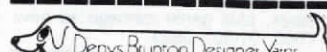
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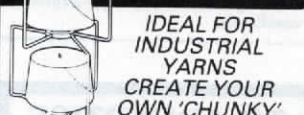
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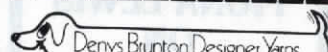
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BROTHER 890, complete with garter carriage and table. £360. Electric Hague linker on stand etc. £180. Machine type old Knitmaster Linker £30. Underwood typewriter £20 (Antique) 2/24's Botany wool £5 cone (App kilo cones). Phone 0332 670767.

PASSAP DUOMATIC, pink four colour changer U70 JAQ40. All excellent condition. Instruction and other books. £200 o.n.o. 0428 53507.

KNITMASTER MOTORDRIVE, unused £320, steel table £40, Knitmaster 321 immaculate £85, shaggy weaver, new £18. Reading 479255.

TOYOTA KS858 lace carriage punchcards and patterns hardly used. New intarsia carriage £210, complete. Leeds 0532 551446

BROTHER KH260 machine, ribber, table and yarn. New, still boxed £525. 0268 774235.

PASSAP DUOMATIC 80, plus accessories. Sale due to bereavement £450 o.n.o. 0388 605464 8-7 pm.

PASSAP DUO 5 four colour changer. Deco electra motor U70, form computer £450. Chesham 775972.

SINGER 2310, memomatic instruction tapes, plus garter carriage as new £500. 01-301 0509.

TOYOTA KS901 Knit Tracer £25, colour changer £40. Both never used. Phone Basildon 541107.

KNITMASTER 360K, plus ribber and table. Excellent condition £400. Basildon 0268 560234.

KNITMASTER 700 lace carriage, linker punch. Assorted punch cards £380. 01-570 5387.

TOYOTA KS901 plus ribber, Knit Tracer, lace carriage, intarsia carriage, wool winder, plaiting unit, punchcards, table, manuals, wool. Hardly used, most as new £500. 0932 859197 (Weybridge) evenings, weekends.

**TO ADVERTISE
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FOR SALE

TOYOTA KS950 main bed knitting machine. £299. Tilt table, £14. 0582 873267 (Whipsnade.)

PASSAP AUTOMATIC M201, very good condition, manual collector's item. Any offers? Phone 0787 70019 Sudbury, Suffolk. Evenings, weekends.

PASSAP DUOMATIC 80. Four-colour changer Deco, U70, computer cards. Excellent condition. Little used. £550 o.n.o. Phone after 6pm. 0273 453411.

BROTHER KH230, Chunky, plus ribber, instruction books and patterns. Immaculate condition. Used twice. £400. Watford area 01-428 7778.

SINGER 600 double bed electronic with audio visual. Hardly used with lots of coned yarns and pattern books. £400. Leicester 605858.

PASSAP DUOMATIC S and Deco. £350 Ebchester 561446 (Tyneside).

BROTHER KH950 ELECTRONIC Knitting Machine. Top of the range. Including Brother KR850 ribbing attachment, Knitleader, plus 3 sheets and KG89II Garter carriage. All 1 year old. Hardly used. As new. Price: £950 complete o.n.o. Will separate. Phone: 021-453 7257.

KNITMASTER 560 ELECTRONIC, includes Knittrader and lace carriage. £395. Brother 910 Electronic. £395. Hertford (0992) 584876.

BROTHER KH836 Punchcard Machine, as new, boxed. £165. Matlock 584950

KNITMASTER 360 including ribber, lace carriage, transfer carriage, linker, wool winder, punchcards, wool and patterns. £400 o.n.o. Tel 061-797 1253.

BROTHER KH881. Knitleader, lace carriage. Also ribber KR850. Table included plus wool winder, books and wool. £380. Telephone 0272 507581.

PASSAP DUOMATIC 80 DECO, form computer, Forma, 2-colour changer. Many extras. Recently serviced. Instructions, patterns, yarn. Bargain £430. Will deliver 200 miles Bath. Tel 0761 412916 evenings.

TOYOTA 901, four-colour changer, lace, plaiting, Knittrader, intarsia carriage, tilt table, many extras. Lovely machine, excellent condition. £300. Deliver 200 miles Bristol. Tel 0761 412916 evenings.

TOYOTA 901, ribber, tilt table, Knit Tracer, also lace, transfer and intarsia carriages. £430. vgc will separate 089285 3102 (East Sussex).

PASSAP DUO 80. Deco, 4-colour changer, form computer, many extras. Excellent condition. £625. Henley (0491) 573106

BOND KNITTING MACHINE WITH RIBBER, table, all accessories, used once, Bond instruction video, book, magazines £190. Orpington 0689 23313

TOYOTA 901 KNITTING MACHINE. 501 ribber, punchcards, tilt table, knit tracer, transfer carriage, wool winder, tuition tapes, magazines, pattern books as new. Unwanted Gift. £590. Orpington 0689 23313.

FOR SALE

BROTHER KH830. As new. £150. Tel: Bristol 719001.

BROTHER KH891. Lace carriage. Many punchcards. Spare Knit Leader sheets. £300 ono. 0375 678706 (Essex).

PAFF DUOMATIC 80, Deco, four colour changer form, computer books. Unwanted gift. £650. Tel: 061-798 8143 before 5pm.

SINGER 600. Electronic knitting machine. Immaculate condition, as new, complete with Tutorial cassettes. £600 or nearest offer. Ring 0834 4907.

TOYOTA KS858 complete with ribber bed, books, table and yarn. Lots of extras. £300 ono. Tel: 0530 39031.

BROTHER KH710. Possible delivery in Shropshire area. £90. 0939 33712.

PAFF DUOMATIC 80. Form computer, Deco, punchcards, punch, four colour changer, instruction and pattern books, tools, vgc. £600 ono. 0384 65965 (West Midlands).

BROTHER KH710 with ribber, stitch transfer carriage, table. Full instructions, many pattern books. Used twice. £180. 01-898 9448.

SINGER 2310 ELECTRONIC with tapes, accessories etc. £480. 0786 823788.

BROTHER KH260 with ribber, table, intarsia carriage and instruction manuals. Used once only. £600. Telephone: Rotherham (0709) 874422.

BROTHER KH910 electronic KR850 ribber KL116 Knitleader, KR830 colour changer, table, wool winder, wool pattern stand, 35 pattern books, 20 computer patterns, hardly used. Boxed value £1,000+ accept £750 o.n.o. May deliver Colchester (0206) 564234 evenings.

PASSAP DUOMATIC 80. Deco, four colour changer, accessories, few months old, immaculate condition. £650 o.n.o (0258) 880926 (Dorchester).

SINGER DESIGNER 2. Unused. Boxed. £95. 0992 24171.

BROTHER KH260 chunky punchcard machine with table. Used once. £300. 0344 422898 (Bracknell).

BROTHER KH881 hardly used. £250. Ring evenings 0959 75233.

BROTHER KG88 II Garter carriage. Very good condition. £180. 061-339 1810. Evenings

TOYOTA KS858, lace carriage, punchcards and patterns. £190. KS506 ribber £160. Both hardly used. New KnitTracer. £50 or complete £375. Tel: 01-330 6737.

BROTHER ELECTRONIC 950, ribber, Knitleader, garter carriage and transfer carriage, hardly used. Cost £1,400, sell £900 or will split. Tel: 051-548 9574

FOR SALE

BROTHER KH891. Includes Knitleader, lace carriage, table. Hardly used. £495 new. Accept £295. Hornchurch (04024) 58869

SINGER 2310 ELECTRONIC & tapes table etc. £425. Tel: B.O.T 0283-213965.

PASSAP DUO 5 U70, Deco, four-colour changer. £200. Tel: 0673 62437.

KNITMASTER 700 with ribber and lace carriage. £600. Colour changer £50. Hague linker £120. Zippy Chunky £100. Linker and transfer carriage for Knitmaster £70 or will split. Brother KH260 Chunky with ribber table and Knitleader £500. Passap Duomatic 80 with four colour changer £500. Power knit and table for Knitmaster £400. All above are in excellent condition. Telephone 0380 77780 (Devizes Wilts).

PAFF DUOMATIC 80. Deco. Four colour changer, books U100 (new). £400. Tel 0732 862627. Kent.

PASSAP DUO 80 Deco four colour changer, U70, books etc. As new. £520 ono. Tel: Hambledon 873.

TOYOTA 858 hardly used. Extra punch cards. £100. 0268 756937.

PASSAP DUOMATIC KNITTING MACHINE, four colour changer, computer form, deco, wool winder and Paff magazines. Bought last year for £1,000 accept £725. Tel 0909-563790. (South Yorkshire).

BROTHER 950 Electronic, unused. £685. Brother 881. £250. 850 ribber, new. £170. 061-483 7228 (Cheshire).

SINGER ELECTRONIC 2310, transfer carriage, wool winder, tuition tapes, table. £425. (0708) 862380 (Essex).

BROTHER KH891/KR850 (ribber), wool, books, as new, boxed; 6 mths old; cost £590. 01-864 6373. £495 o.n.o.

ZIPPY 90. Additional pattern books. As new. £80. 0394 274255.

TOYOTA KS901 and ribber. Tilt table. Knit tracer, lace, intarsia and transfer carriages, plus extras. Over £100 coned yarn. Hardly used. £650. Spalding 0775 60095.

KNITMASTER 500 ELECTRONIC with SRP50 ribber. vgc £450. Harpenden 62352.

PASSAP DUO 80. Four colour changer, Deco U80, punch, elec. motor, form computer. £750. 0843 822002 (Sandwich).

TOYOTA KS901 with lace carriage and many punchcards, plus instructions. Good as new. £160 ono. 0422 42876.

JONES BROTHER 890, plus garter carriage and table. Many extras. Excellent condition. £400 ono. Tel: 0202 575711.

SINGER 360K. Identical Knitmaster. Excellent condition. Manuals, punchcards. £225. Exmouth 276833.

SINGER ELECTRONIC 2310 plus transfer and garter carriage, wool winder and computer included. Immaculate, six months old, under guarantee, £750. Phone: Maidstone (0622) 670495.

CLASSIFIED

FOR SALE

TOYOTA KS901 with lace carriage, wool winder, knit tracer, rocker stand, many cones, wool. £200 ono. Tel 0656-69338.

SINGER 2310. Memomatic with instruction tapes and books. Pattern driver, woolwinder and transfer carriage £650. Phone Maidenhead 76993 evenings and weekends.

SIMPLEFRAME 96 assembled unused. £50. Lancaster 69580.

TOYOTA 787, ribber and other extras. £300. Tel: 01-730 1817.

KNITMASTER ZIPPY DELUX. Brand new, never used £210. 0373-73833.

TOYOTA KS901 with knit tracer, knit ribber, colour changer, lace carriage, wool winder plus knitting magazines and patterns. All new. Some not even taken out of the box. All for £635 or nearest offer. May deliver around Wembley area. Tel: 01-902 3493 after 9pm.

PFAFF DUOMATIC 80 four colour changer forma immaculate, hardly used. £550. Tel: 0737 352839.

PFAFF DUOMATIC S Knitting Machine plus wool and pattern books, Deco and punchcards. £550 ono. Phone: 0205 55008.

BROTHER KH910 ELECTRONIC £450. KR 830 ribber £110. KH 881 punchcard £175. Intarsia carriage £18. KG 88 garter carriage £150. Wanted KG 93 garter carriage. Tel: 0203 711354.

FOR SALE

BROTHER 836. Machine excellent condition £180. Windsor 854602 (evenings).

BROTHER 891 plus 850 ribber, double and single bed colour changers, still boxed. £600. KL116 Knitleader plus extra sheets £50. Tel 0272 326797.

SINGER 2310 plus transfer carriage, tuition tapes, table, wool winder. £525. Phone 0788 69629 evenings.

PASSAP DUOMATIC 80, deco, four colour changer, U70, vast quantity of wool, vgc. £575. Cambs 0487 831887.

BROTHER KH 910 electronic Mk2. Good condition. £400. Tel: 0252 871396 (Hants).

KEYTO CABINET and bench wanted. Norwich 483156.

PASSAP DUO four colour U70, JAC40 and wool winder. £400. Horley (0293) 783523.

PFAFF DUO 80, four colour changer, deco, hardly used. £550. Tel 0793 828851.

JONES BROTHER KH830. Ribber KR850, Knitleader, lace carriage, Intarsia wool winder, table. £400. Colchester 298593.

BROTHER 910 Mk. 2. Excellent condition. £400. Garter carriage. Hardly used. £140. Dymchurch (0303) 875264.

BROTHER 230, vgc £100. Hague Linker vgc £100. 021-777 1772.

FOR SALE

TOYOTA 950 with ribber and stand. Two months old. £500. Windsor 815323 after 6 pm.

KNITMASTER 500 ELECTRONIC. SRP50 ribber, YC5 yarn changer. £500 o.n.o. 01-354 3370.

HAGUE ELECTRIC LINKER. v.g.c. £200 ono. Only one year old. Tel: Liz 0252-629200.

POWER KNIT MOTOR new only used once. Space needed. £399. Tel: Bristol 326797.

SINGER MEMO 2 Electronic plus tuition tapes. Never used, unwanted prize. £600 ono. Tel 0244 533377.

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TOYOTA KS901 with ribber, knit tracer, lace carriage, plating unit, punchcards, stand and instruction books. Hardly used. £600. Tel: 0268 761468.

KNITMASTER 500 including ribber, colour changer, intarsia carriage and extras. £500 ono. Phone 01-656 7182.

TOYOTA KS901 plus ribber, knit tracer, lace carriage, wool winder, plating unit, punchcards, spare cards, and punch, table, manuals. Everything as new. £550. Phone 0787 77800, Sudbury, Suffolk after 6.

FOR SALE

PFAFF DUO 80 with U80 form computer, Electra 300A, many extras. £900. Pfaff Duo 80 only £500. Bristol 326797.

TOYOTA KS901 with ribber, tilt table, lace carriage, plater, punchcards. £435. (0705) 465277 (Hampshire).

KNITMASTER 560 electronic, Keyto cabinet, lace carriage, Knitradar books, yarn, excellent condition. £595. Tel: (0295) 738227.

SINGER 2310 Memomatic plus instruction tapes, books and transfer carriage. £450. Clacton 814186.

SIMPLEFRAME 96 hardly used. £45. Stonehaven (0569) 63981.

TOYOTA K5950 main bed knitting machine. £299. Tilt table. £14. 0582 873267. (Whipsnade.)

KNITMASTER ZIPPY DELUX. Brand new, never used £175. 0373-73833.

PASSAP DUOMATIC 80. Three instruction tapes, books, Deco, form computer, four colour changer, vgc. £475. Newmarket (0638) 751478.

TOYOTA 747 + ribber and knit leader. All instructions + many extras. £275 ono. 01-671 1588 after 9.30pm.

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WIN A SUPERB HORN K4 KNITTING MACHINE CABINET

THIS MONTH'S FABULOUS PRIZE

IT'S ON THE CARDS

Join our CLUB of prize winners
Take HEART – this month it could
be you

DIAMONDS used to be a girl's
best friend

Just wait until you have a Horn
Cabinet

That's really something to BRAG
about!

We've done the SPADEwork
It's now up to you to go SOLO

The clues are quite easy, there's
no need to CRIB. POKER round
for the anagrams, you'll need to
TWIST the letters to find the
answers. With your skill and a
Horn Cabinet, you're dealt an
UNBEATABLE HAND.

When you've completed the
game, the third vertical will
describe what Horn is doing to
help all machine knitters. So crack
the clues, tell us how that third
vertical reads, SHUFFLE to the
postbox, STICK your postcard in
so it reaches us by 31st January
1989 and if it's your name that's
drawn from our postbag, enjoy
the WHISTful glances of your
friends.

CLUES

1. How *cruel* an anagram may be
is a little indistinct
2. In the soup and may make the
old nose turn up
3. On the car or at Lords an MP
gets into the act somehow
4. Dramatic beginning for one of
refined taste

5. *Nan* and *Saul* may be seen in
the garden
6. How to *get thin* with more
tension?
7. Flatter but delayed finally
8. A ceremony which *is apt to be*
in Church
9. Water dweller has prominent
role in a game of chance
10. Unstable man surrounds the
rodent
11. Ghostly house contains a lady
relative
12. Is a *mad liar* debarred from
holding lofty rank?
13. Occasion to bring a quiver to
the *lip* of an *aunt*
14. Patterns from French omens?

COMPETITION RULES

1. Only one entry per postcard will be
accepted.
2. This competition is open to
residents of the U.K. except the
employees of Machine Knitting
Monthly, the magazine's typesetters,
printers and distributors, employees of
Horn Furniture (U.K.) Ltd. and their
relatives.
3. The closing date is 31st January
1989. Entries received after that date
will not be considered and no
responsibility can be accepted for
entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct
entry drawn from our postbag after the
closing date.
6. Winners will be notified in writing
and the results published in the May
issue of Machine Knitting Monthly.
7. The Editor's decision is final and no
correspondence will be entered into
regarding the competition.

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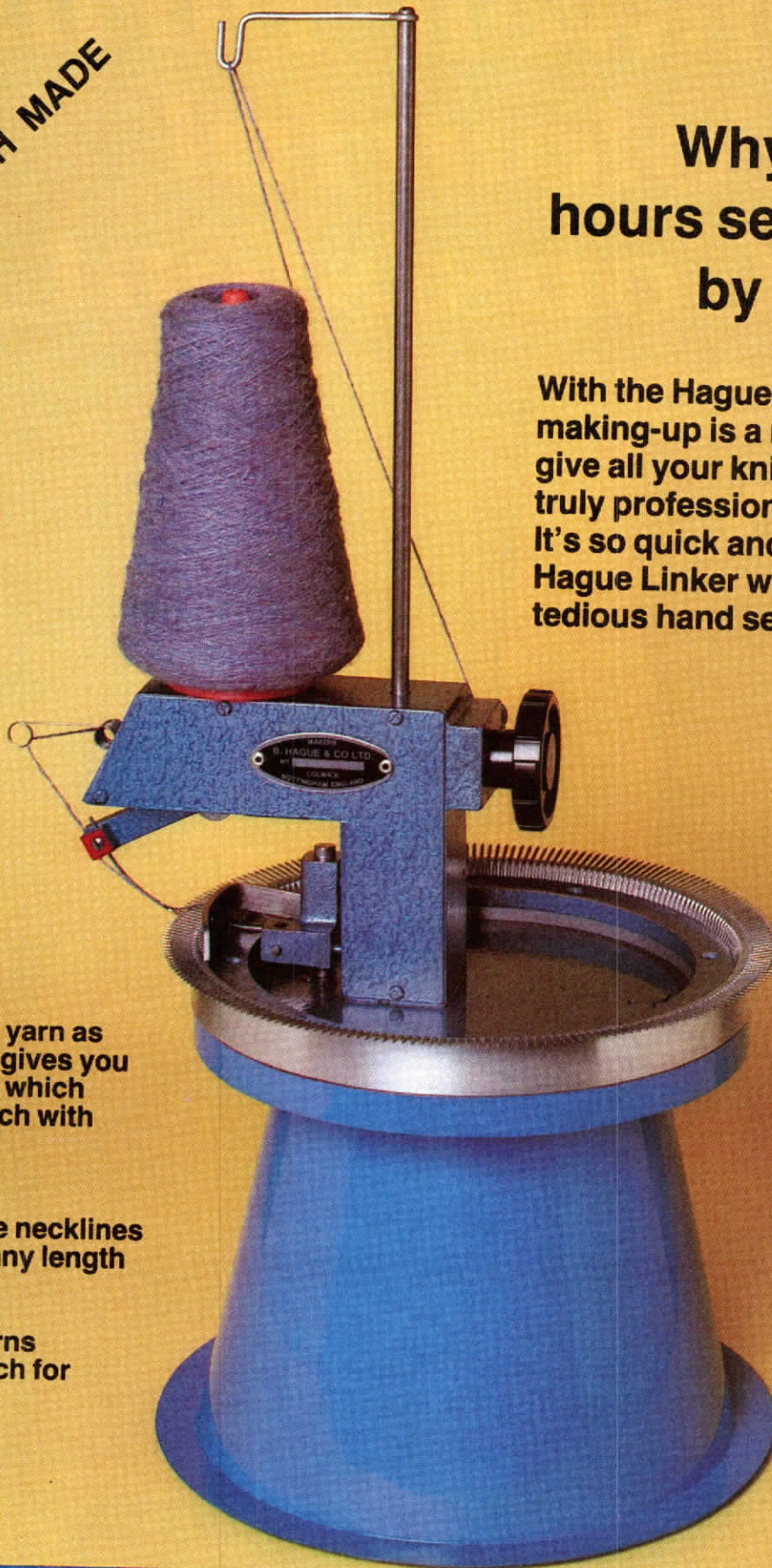
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by hand?**

With the Hague Electric Linker your making-up is a real pleasure. You give all your knitted garments a truly professional finish. It's so quick and simple to use, the Hague Linker will save you hours of tedious hand sewing.



★
With the same yarn as the garment it gives you perfect seams which wear and stretch with the garment

★
Links up whole necklines and bands of any length

★
Matches patterns perfectly – stitch for stitch

★
Foot control operation

★
Seams are linked so neat you hardly see them

★
Its circular linking action links perfectly without any joins

★
Puts lovely professional pin tucks at your fingertips

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Bramwell yarns are highly consistent—in quality, colour, weight, texture and strength, as well as overall appearance. As consistently leading U.K. suppliers of excellent coned yarns for machine knitting, Bramwell constantly research for yarn improvements to keep up with today's fashion. Look out for the new DUO-SPUN yarn which is ideal for Duomatics and all Double Bed machines.

All these superb machine knitting yarns are available now at your local stockist:

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